

TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

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## AN ENTHUSIASTIC PLAYWRIGHT.

James A. Herne was sitting in his dressing-room at the Fifth Avenue Theatre the other night, fanning himself with the big straw hat of Uncle Nat Berry, when a Mirror reporter looked in for a bit of a chat.

"I have just finished my new play," he said, "and it is being considered by the new syndicate of managers. The locale of the play is Virginia, quite a departure for me, as every play that I have hitherto written has had its scene of action in New England. I shan't be satisfied with it, however, till I have spent eight or ten months in Virginia. At present I feel that the play lacks local color and atmosphere. The story is all right, and so is the dialogue. But I want to be in perfect sympathy with my characters, and the only way to gain that is to go down to Virginia and absorb some of its rural life. Why, do you know that I spent five months at Frenchman's Bay, Maine, living among its people, and growing interested in their lives and way of living? Yes, sir, before I went there and breathed the Maine atmosphere Shore Acres was a very different play from what you now see. Mrs. Herne had spent a Summer at Frenchman's Bay and begged me to come and live there for a month. As a matter of fact, there isn't a single character in the play that had its actual prototype in real life. The people in Shore Acres are typical, not exceptional. But each of them is instinct with the habit and feeling of Maine country people.

"When the play was being acted in Boston, I received all sorts of curious letters commenting on the play. In the first act there is an allusion to a fisherman, Si Leach, who lived at Frenchman's Bay. One day in Boston a man stopped me on the street and said, 'You're Mr. Herne, ain't you?' Well, how did you know anything about Si Leach?' I replied that I knew him well. 'Well, he weren't lost in no storm, Mr. Herne. He was drowned on a sunshiny day out-a-trolleying.' Another man stopped me on the street and said, 'I was born right on that very knoll you speak of in the play, Mr. Herne.' And another man came to me, shook me by the hand and said, 'I was darned glad that you showed up that dirty scoundrel who wanted to turn his mother's graveyard into building lots.' In and around Boston, every local allusion in the play was seized upon and magnified to an abnormal degree."

"Do you think the present outlook encouraging for the budding native dramatist?" asked the reporter.

"Never was it more encouraging. I say that although I had had enough work getting Shore Acres on the boards. Every New York manager refused it at first. Then I took it to McVicker's in Chicago, and gave it a production. But Boston was the place for it, and the Boston Museum was where I wished to land it. I wrote to Mr. Field from New York asking him to read the play. He sent back word that his stage manager, Edward E. Rose, would be in town for a day, and would hear me read it. Now if Mr. Rose had not been an honest man with an unbiased judgment, Shore Acres would never have seen the light of day. But he went back to Boston and reported favorably on it. To Mr. Rose, then, I am indebted for its production, just as I owed much of the success of the play to my wife for sending me down to Frenchman's Bay after my atmosphere. Still, you can't blame managers for fighting shy of home-made work. The cost of running a modern theatre in a big city is enormous, and a failure means a dead loss of \$25,000 or \$30,000."

"I have my own method of writing a play," continued Mr. Herne. "Every one of my characters is conceived with some special actor's temperament in my mind. The part of Martin Berry, for instance, was written with Frank Morris in my eye all the time. Curious, isn't it? I never imagined for a moment that Frank would ever play the part, but it helped me immensely to have a definite actor's style before me. Again, I wrote The Minute Men to fit H. M. Pitt. I had never seen him act but I got people to tell me about his methods and the way he played certain parts. If Mr. Pitt had walked into a tailor's shop and walked out again with a perfectly fitting suit of clothes, the analogy between the clothes and the part I wrote for him couldn't have been closer."

"Do you think that the play with a plot is dead, Mr. Herne?"

"Dead as a door nail. The play with a theme is the present demand. I never map out my play. I let it carry me along wherever it will, and then I feel that the end reached is logical. There could be no other possible end for Shore Acres than the one I have accomplished. Old Nat is left on the stage alone. He puts out the light and goes to bed. Theatregoers are tired of the Reynard-like plot, that takes to the water and doubles and leaves the scent and finds it again. People say, 'This is wonderful!' When they see Shore Acres, they say 'This is life.' In my new play I have a little love scene between a young boy and girl. He tells her the story of his parents' courtship as he learned it from his mother. Then he says 'Let's follow suit.' But the girl says 'Not now. Some time when we're older you can come and talk to me that way. But not now.' And there it ends. Through the rest of the play they figure in the story, but never come together again. That is what I mean by letting a play develop itself. Only in that way is a logical, natural story attained."

"Will Shore Acres be taken abroad?"

"Yes, I can say almost positively that it will be produced in London next Fall. I think it will be understood and liked there. All of the English actors who have seen the play advise me to take it to London. Sir Henry Irving said to me, 'I don't know anything of New England, Mr. Herne, but I feel the sincerity of your play.' And a Scotchman paid me a high compliment: 'All I have to do,' he said, 'is to shut my eyes and I fancy myself back in the Highlands.' That means, if it means anything, that Shore Acres is universal in its characters and story. It has the one touch of nature that makes a universally intelligible play."

## CURIOUS CASE OF THEFT.

Mrs. Isabel J. Irving, mother of Isabel Irving, the well known leading woman of the Lyceum stock company, complained to the police last week that a number of railroad bonds deposited by her with a well known safe deposit company of this city had mysteriously disappeared from her safe.

The bonds were, she says, all right last October, when she visited the safe last, but last Monday week when she went to the strong box again she was amazed to find the securities gone, although jewelry that was also in the safe was untouched. Mrs. Irving has put the matter in the hands of her lawyers, and every bank has been notified of the numbers of the missing bonds.

The theory advanced by the safe deposit company is that last October when Mrs. Irving went to the safe she took the bonds out and laid them on the table and forgot to replace them. Then it would have been easy for some dishonest person having access to the vaults to steal them.

## ADA REHAN.

On the first page of *The Mirror* this week appears a portrait of Ada Rehan. She is perhaps the most versatile actress of Shakespeare's comedy heroines that has ever lived. Any actress who can play Rosalind can play Viola; but not every actress who plays these somewhat similar roles can realize Katherine the Shrew. Miss Rehan in this part is unforgettable. It is an inspired creation, for no actress before her ever made Katherine noteworthy. At the other end of the gamut Miss Rehan is almost equally admirable. Her Rosalind is the Rosalind of Shakespeare. Her Viola is as tender and poetic as that of any actress who has preceded her. Miss Rehan speaks the lines of Shakespeare with full significance of their human meaning as well as of their exquisite literary quality. In these parts she is not simply beautiful and majestic, she is human and true.

A full list of this actress' characterizations would appal any undisciplined aspirant for histrionic glory. In McAuley's stock company at Louisville and in John Albaugh's stock company at the Leland Opera House, Albany, Miss Rehan played the most widely dissimilar parts. She is to-day so thoroughly identified with Shakespearean heroines that it causes a little shudder to pick up an old Louisville or Albany programme and find Ada Rehan's name tacked to the heroine of some melodrama. It seems almost anomalous to find her playing seconds to Maggie Mitchell or one of the many other traveling stars who visited Louisville and Albany with their own repertoire of orthodox plays. Yet this early training in an exacting school was the making of Ada Rehan. Every great actor from David Garrick to Henry Irving, from Peg Woffington to Ada Rehan developed to greatness after playing many unoriginal parts conscientiously and well.

Miss Rehan's supremacy in Shakespearean comedy is to-day unquestioned. When she first played Katherine in England the London critics expressed surprise that she was not more fully recognized and appreciated in America. If they had been better informed respecting the theatre of this land they would have known that Ada Rehan was the cherished favorite of New York's intellectual theatregoers, that her praises had been sounded not only by the metropolitan critics but by every provincial writer on dramatic subjects throughout the country.

Miss Rehan was born in Limerick, Ireland, although her life has been passed in the United States. In each of her delightful personations, the joyousness and vivacious nature of the Celt is clearly reflected.

## MR. PAULDING'S STORY.

Frederick Paulding, who has been leading man with Gladys Wallis since the opening of her season, returned to town last week. He called at the Mirror office on Friday to explain his side of the story of the trouble between himself and Miss Wallis.

"Before I say anything else," said Mr. Paulding, "I wish to state that I hold Mr. Dunne in no way responsible for the predicament I find myself in, without an engagement in the middle of the season. He did everything in his power to carry out the plans he foisted at the beginning of the season, and failed through no fault of his own. If he were to take out a company to-morrow I would not hesitate a moment about going with him."

"I resigned from the Wallis company solely on account of Miss Wallis' ungovernable temper. I never saw a woman who could fly into a passion with so little provocation. When she was mad and wanted to indulge in her favorite occupation of calling someone down, it made no difference who was listening. Stage hands on many occasions stood around open-mouthed, watching her as she poured out the vitals of her wrath on some one who had incurred her displeasure. For the first five weeks she did not attack me, but one night something went wrong, and she opened fire on me in a most outrageous fashion. I did not speak to her for six weeks. At the end of that time she apologized, and things were peaceful for a week or two. She soon began again, and my position became unbearable. Things came to a climax in Montreal, where she insulted me in presence of the audience. That was the last straw. I handed in my resignation and have not spoken to Miss Wallis since. My engagement was to have closed on December 14 at Washington, but at the urgent solicitation of Mr. Deane and Mr. Dunne I remained with the company during its week in Baltimore. Mr. Dunne then made me a very liberal offer of an engagement to continue with the company, to appear in Clinton Stuart's The Smart Set and do on my own account Gringoire and The Violin Maker as curtain-raisers. I agreed and spent several days rehearsing. We were to have opened at Danville, Virginia, on Christmas night, but on Monday Mr. Dunne told us it would be impossible to go on, so I came home."

"Except for the pecuniary considerations involved, I am rather glad this thing has happened. I would not go through an experience of this kind again for the largest salary on record."

## CHIMMIE FADDEN ON THE STAGE.

The first production of Edward W. Townsend's dramatization of his well-known book, "Chimmie Fadden," took place at Middletown, Conn., on Christmas night. It was generally supposed that Augustus Thomas had had a hand in adapting the story; his name, however, did not appear on the programme.

THE MIRROR correspondent at Middletown writes enthusiastically about the new play. The interest of four acts centres upon the adventures of Chimmie, who is represented variously as a philosopher, wit, hero and humorist. He is quaint and magnetic in each phase of his versatile character. Chimmie was played by Charles H. Hopper, and the author, Mr. Townsend, as well as the audience, was delighted with his admirable characterization. Several songs of Mr. Hopper's own composition were used, the most catchy being "Der Bouery Boy," "Mamie Callahan" and "Not Long Ago."

After a week each in Brooklyn and Philadelphia, the play will be brought to New York for a run.

## THE MURRAY HILL THEATRE.

Plans were filed last week for the theatre which Robert Golet is to build on the west side of Lexington Avenue, between Forty-first and Forty-second Streets, and of which Frank Nurtha is to be the lessee.

The building will be of brick, with brown stone trimmings, and four stories in height. The top story will be devoted to offices.

The building will have a frontage of 50 feet 10 inches along Lexington Avenue, and a depth of 123 feet, with 72 feet for an extension. In this extension will be the dressing-rooms and storage-rooms for scenery. There will be two balconies.

Work will begin on the building on May 1, and will be completed in time for opening next Fall.

## THE FRASER PLAGIARISM OF TRILBY.

Judge Showalter decided the motion to dissolve the stay order granted in the case of the Fraser plagiarism of Trilby at Chicago with this opinion:

This is an application by Messrs. Harper and Brothers and A. M. Palmer, of the city of New York, to restrain the production of a play entitled Trilby, by J. A. Fraser, Jr., of the city of Chicago, at the People's Institute in said city. Messrs. Harper and Brothers, it appears, purchased the MS. of the novel, "Trilby," from the English author of the same, George Du Maurier.

Under the copyright law of the United States the right of dramatization is especially reserved to the owner of a copyright. In this case it appears that Harper and Brothers conferred the right of dramatization to the co-plaintiff, A. M. Palmer, who in turn employed a dramatist by the name of Foster to dramatize the novel. I have made myself familiar with the novel of Du Maurier, and the scheme or motive of the same in the love episode of a young artist of good social standing and position for the girl who is known as Trilby, and who is a working girl and of low origin and condition. The interest of the mother of this young artist, who is known as Little Billie in the book, and the estrangement of the lovers constitute the principal idea of the book. I have also examined the play submitted in evidence by the defendant, Fraser. It is claimed by him that his play is founded upon or dramatized from a story written by Charles Nordie about the year 1825. This story is a romance in which the principal character is a male fairy or elf called Trilby. There seems to be no similarity whatever between Fraser's play and the last named story, and there appears to be a manifest effort on the part of the defendant, Fraser, to bring in some allusion to his play to this story in the earlier scene in order to justify his use of the title, Trilby.

I find that all of the salient episodes of Du Maurier's novel have been copied or imitated in the Fraser play; for instance, the character of Trilby makes her first appearance in a soldier's uniform much like that in the original book. Her opening speech is also quite similar, and used for the same purpose, and undoubtedly suggested by the same speech in Du Maurier's story. When she appears in the book she utters the exclamation, "Milk below!" while in the Fraser play her first utterance is "Lookout below." She also appears with bare limbs and wearing slippers. The episode of the making of the salad; the altercation between Little Billie and Svengali, which is an important incident in the book, seems also to have been imitated in the Fraser play. I find that in the book the character, Little Billie, is associated and accompanied throughout the story with two characters named respectively L. and Tady, and a third character of much importance, that of Svengali, develops many of the striking incidents of the story. In the Fraser play these same characters are introduced for practically the same purpose, and two of them, the Laird and Tady, bear the same names. The name of the third character, Svengali, has been slightly altered so that it reads, San Gali. In the Fraser play after the estrangement between Little Billie and Trilby the separation is made more complete by the character, San Gali, taking her away, and developing her talent as a singer under his tutelage. In the Fraser play she is made to sing the old ballad "Ben Bolt," while under this influence in a very phenomenal manner, so as to cause her to achieve great fame, and large pecuniary rewards. Her release from this influence upon the death of San Gali all appear to be close copies of the incidents in the book, and to my mind there seems to be no doubt but that the Fraser play is practically a dramatization of the Du Maurier book with inconsequential alterations as to scene and dialogue. It is urged on the part of the defendant that there is some defect in the copyright of Harper and Brothers, but upon an examination of the bill and book, I am of a different opinion. The copyright appears to be in all respects proper and effective. I, therefore, see no reason to differ from the two prior decisions which have been rendered hitherto in somewhat similar cases; one in the Southern District of New York, and one in Colorado. The order will be that the injunction be continued *pendente lite*.

## TOLEDO'S NEW PLAYHOUSE.

The new Valentine Theatre built by the well-known millionaire h-wsman George H. Ketcham, was opened in Toledo, Ohio, on Christmas night. The house is said to have no counterpart in this country; it was modeled after the Wagner Opera House at Bayreuth but is said to be even more beautiful than its model. The chief feature in the construction is the system of concentric and gradually expanding arches that start from the proscenium and extend till they end race fully one-half the depth of the house. Directly over the gallery is a great elliptical dome similar to the Chicago Auditorium and Schiller Theatre which makes the acoustic properties as perfect as is possible to be attained in a theatre.

The stage is equipped with a Mayerhofer system of electric light, and all the scenic equipments are from the studio of Thomas Moes. There are eighteen dressing-rooms with baths and a large green room.

The seating capacity is 1,867. The house is in the Renaissance style of the fifteenth century.

The opening performance was by Joseph Jefferson in Rip Van Winkle. Almost \$1,000 was paid as premiums for choice seats.

## MR. JEFFERSON IN SPRINGFIELD.

Joseph Jefferson appeared in Springfield, Ill., last week, and at the close of the performance made an interesting speech. Fifty-four years had elapsed, he said, since his father had established the first theatre there. At that time dramatic performances were generally frowned upon and the trustees of the town put so heavy a license upon exhibitions that they were practically prohibited. Mr. Jefferson said that a young Springfield lawyer volunteered his services to obtain a reduction of the license, and with such fervor and logic did he present his case that he gained the necessary reduction. That young lawyer afterwards became famous as President of the United States; his name was Abraham Lincoln.

Mr. Jefferson played Rip Van Winkle, he said, in Springfield 14 over a quarter of a century ago, and first appeared as an actor in Springfield at his father's theatre there fifty years before. The speech was received with great applause. As Mr. Jefferson finished, the orchestra appropriately struck up "Auld Lang Syne."

## AN EXCITING INCIDENT OF A PLAY.

The combat on horseback between Joseph R. Grismer and Captain J. S. Swift in Humanity is dangerous work for both contestants. The combat is fought on no fixed movements as are most stage combats, but is a thrilling display of expert sword play and clever horsemanship. On Monday evening of last week at the Grand Opera House the horse ridden by Captain Swift slipped on the smooth matting that covers the stage and went down, carrying his rider with him. The captain alighted on the stage with a frown on each side of the prostrate horse, and fought in that position, until after three attempts to arise the horse finally gained his feet with the captain still in the saddle, and the combat was then renewed with added intensity. The audience cheered this unexpected act and the gallery gods fairly went wild.

## CAUGHT A SONG PIRATE.

While one of Mr. Frohman's managers was watching the performance of An Artist's Model at the Broadway Theatre last Friday evening, he noticed a man in the audience copying the words of the song, "Trilby Mine," as it was being sung by Maurice Sartou. The manager went up to the man, confiscated the manuscript and then ejected him from the theatre.

## GOSSIP OF THE TOWN.

A. S. Lipman will sever his connection with The War of Wealth on Jan. 4 and return to New York.

One of the horses used in the production of Northern Lights at the American Theatre took fright during the Christmas matinee and threw his rider, Philip Massey.

Charles Frohman has engaged Fritz Williams for the Empire stock company. THE MIRROR announced last week that this engagement was very probable.

Edwin Holland and Maude Banks joined The Great Diamond Robbery at Pittsburgh.

The Koch Opera House, Cripple Creek, Col., has been closed indefinitely for repairs.

Hoyt and McKee have arranged with Williamson and Musgrove, the Australian managers, for a visit of the entire Trip to Chinatown company to Australia next June.

Squadron A of the National Guard attended the Herald Square Theatre last Thursday and saw The Heart of Maryland.

The one hundredth performance of The Wizard of the Nile took place at the Casino last Friday night. Solid bronze candlesticks, representing a Sphinx, were distributed as souvenirs.

The Benefit of the Doubt, Finero's latest play, will be produced at the Lyceum on Jan. 6.

A deficiency judgment for \$5,329 was docketed last Tuesday against Rose Coghlan in favor of Judson Lawson, growing out of the sale of her house 47 West Ninety-sixth Street, in October last, under foreclosure of a second mortgage on which \$11,147 was due. The first mortgage was \$15,000. The property was bought in, it is said, by Mr. Lawson for \$21,580.

Charles Reigel, who succeeds Burr McIntosh as Tally in A. M. Palmer's Trilby company, has made a hit in that part.

Charles R. Sweet has joined the Noss Jollity company, and will play in The Kodak.

George Neville, supported by Ramie Austin and a strong company in Dangers of a Great City, under the management of H. J. Hunsey, played Salem, Mass., Christmas afternoon and evening to the largest business of the season the S. R. O. sign being out at both performances.

Edith Ellis is now starring in her own farcical comedy, A Batch of Blunders, under the direction of Frank E. Baker. In her company are Edw. M. Ellis, Fred Wildman, Allan Hampton, Bessie Esmond, and Philip Collins.

Since Joseph Hawthorne joined Modjeska as leading man that actress has added Twelfth Night and As You Like It to her repertoire, which also includes Mary Stuart, Much Ado About Nothing, Measure for Measure, Magda, Camille and Macbeth.

On Erin's Shores, the new romantic Irish drama by Mabel J. Moroney, has met with success. In Philadelphia week before last notwithstanding the car strike the new play packed the National Theatre to the doors. So strong has been the success that, as will be seen in the advertising columns, the manager, J. F. Minner, has already received offers of five weeks stands, and is ready to negotiate for others.

Maida Craigen was to have starred this season under the management of H. S. Taylor, but owing to Mr. Taylor's time being taken up almost entirely with Minnie Palmer's tour the arrangements fell through. It is now possible that Miss Craigen will star in A Duel of Hearts, under the management of Rich and Maeder. Miss Craigen and a specially engaged company played the piece in Troy, N. Y., last Thursday.

Robert Downing is negotiating with James C. Williamson, the Australian manager, for an engagement in Melbourne, Sydney, Adelaide, Brisbane and Ballarat next Summer. Mr. Downing's ante-Christmas engagement at the California Theatre, San Francisco, was one of the most prosperous ever known in that city.

Neil Litchfield, "Vankee comedian and facili- alist," has joined the Anna Eva Fay company.

Finnegan's Luck closed in Mechanicville, N. Y., on Dec. 11, on account of bad business. H. S. Ricci, who was starring in the piece, is in town arranging to produce his new musical farce comedy, O' Brady's Election, which will take the road about Jan. 15. A feature of this venture will be a torchlight election parade the night before the entertainment.

Manager John W. Hamilton and Herbert J. Meyer announce that their new musical comedy, Paradise Alley, which will introduce Barney Fagan, Sam Ryan and a clever company, is rapidly preparing for production. The title has been copyrighted, together with the play. It is said that some of the most novel electric effects ever devised will be introduced in the performance. One scene accurately represents Paradise Alley, which is situated on Cherry Hill in this city. The piece will be produced in New Haven on Feb. 2, and negotiations are under way for a metropolitan production after the piece has been South.

An enjoyable evening was spent at 253 Rush Street, Chicago, on Dec. 19, the occasion being the marriage of Cora Strong and Arthur Rigby, both members of the Gorman Brothers' company. The Rev. C. Koerner performed the ceremony. Madeline Marshall acted as bridesmaid and little Cora Strong Baernstien, two years old, a namesake, acted as flower-girl. The mother, Mrs. S. J. Strong, gave the bride away. Professor Baernstien with his orchestra furnished music, and a luncheon was served. Mr. and Mrs. Rigby received many beautiful presents. The guests numbered sixty.

The Bookman for January contains an admirably written paper on Alexandre Dumas fils, by Professor Adolph Cohn.

Clifton and Middleton's company are playing in Pennsylvania. They carry twenty-seven persons, the company including J. D. Clifton, G. W. Middleton, T. C. Howard, June Agnost, Marcelle Forrester, Lula Espy, Violet Lemonde, Rosa Baylis, Kitty and Mary Trenchard, Harry C. Arnold, Harry Barton, Harry MacDonald, Ted F. Griffin, John Morris, V. E. Boehnlein, Charles Fleming, Edw. Metius, M. A. MacAdams, William Shuman, Herman Helt, Charles H. Bragg, William and Thomas Gaffey, T. P. Pasquale, Arthur Whigham and J. B. D. Wilson. All their plays are written by Mr. Clifton, who is known as a somewhat successful melodramatic author. His copyrighted plays have been pirated during the past four years. They consist of The Ranch King, Myrtle Ferns, Libby Prison, Roxie, Across the Sea, and his latest, The Bowery Boy. They are in Washington, Pa., this week.

Laura Biggar and Burt Haverly in A Trip to Chinatown have been very successful since their opening in Newark, N. J., on Aug. 16. The company is now prosperously touring Ohio.

Edwin Patterson has signed with the Hubert Labadie Faust company as advance representative for the rest of the season. Marie Loranger Labadie will star next season in an emotional drama.

E. D. Shaw, Bus. Mgr. Address MIRROR.



## SCENES FROM CURRENT PLAYS.



AMY REINER. MINNIE CATHART. GLADYS BONDREY. HARRY EYE. SHEILD. CIBBER NEIL. JULIE POUNDS. SYDNEY ELLISON.  
N. NA. CADEZ. MARIE STUBBINS. MAURICE FARROW. FRED WRIGHT, JR. FRANK LAMBERT. PERCY MARSHALL.

THE BROADWAY THEATRE: AN ARTIST'S MODEL. ACT II.—BALL ROOM IN DAISY VANE'S COUNTRY HOUSE. (*Carbonnel's Laughing Song.*)

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Veson.

## MABEL BOUTON ILL.

Mabel Bouton has retired from the stage temporarily, and has gone to the Pacific Coast with her mother. For some time she had been suffering from pulmonary trouble, and the physicians finally told her sister and mother that she was a victim of consumption.

"It was a terrible blow to us all," said Madeleine Bouton to a MIRROR man last Thursday. "And even now we are hoping that the diagnosis is incorrect and that the California climate will cure her. She is such a sweet, lovable girl, and was getting on so well in her profession. Mr. Rice made her a fine offer to appear in Excelsior, Jr., but, of course, she had to give up the engagement."

Mabel Bouton has acquired considerable reputation as a burlesque performer, singer and dancer. She appeared, it will be remembered, at the Garden Theatre under A. M. Palmer's management in Little Christopher, and she also played a season ago in London. She is an exceedingly pretty girl—like her sister—and accomplished and refined. Her retirement is a distinct loss to the burlesque stage.

## GENTLEMAN JOE PRODUCED.

Gentleman Joe, the English play that has been wrangled over till everyone is anxious to see whether it is really worth the trouble, had its first American production at Miner's Newark Theatre on Christmas day. Standing room was at a premium and the piece, although put on in some haste, moved smoothly to loud and hearty plaudits. It proved to be a merry bit of farcical extravagance, conventional in theme but fresh and bright in treatment. M. B. Curtis as the Hansom Cabby, Gentleman Joe, acted with unctious and humor. His singing might have been better, though he was supported by a chorus of unusually good voices. The musical part of the work is one of the strongest features of the piece. Gentleman Joe is advertised to make his New York debut at the Fifth Avenue Theatre on Jan. 6. The piece was staged by Willard Lee, evidences of whose clever work in this direction were plain.

## JEWISH ACTORS ON STRIKE.

The Jewish actors of the Adler Theatre, on the Bowery, began a strike last Saturday week. For several weeks the ghost has not walked, and the actors grew restive. Finally when Manager Alder offered to compromise by giving the leading lady \$15 on account and the villain \$6.75, they all agreed to strike.

Cardinal Richelieu was the bill, and in lieu of the striking actors the manager procured the best substitutes he could find. The change, however, was unsatisfactory to the audience, who hooted and hissed.

All the money had to be refunded and on Wednesday the house was closed. It reopened on Thursday with a new set of actors, but the attendance was very small. The strike is still on.

## LIVES LOST IN A FIRE PANIC.

Twenty-two people lost their lives in a fire panic at the old Baltimore Front Street Theatre last Friday night. There were 2,700 people in the house, where a Jewish opera was being sung. Ten minutes after the curtain rose one of the attendants went up to the second gallery to light a gas-jet which appeared to have been extinguished. When he turned the cock and applied

a match the light flared up, making a great glare against the wall. Some one shouted "Fire!" and a mad scramble followed. Most of the victims were crushed to death at the foot of the gallery stairs. Several others were maimed for life and injured internally.

## THE BOSTON THEATRE SCHEME.

The charter of the Standard Company of Actors was granted in Boston on Dec. 23. The president is Joseph B. Moors. Alexander F. Wadsworth is treasurer, and among the members of the corporation are Murray Ballou, Rev. Leighton Parks, and Dana Estes. The enterprise is backed by some of Boston's most influential citizens.

Those actors and aspirants for the stage who are interested in a permanent stock theatre (and its connected school) where, in frequent changes of bill, an opportunity for study and professional advancement is offered which cannot be had in the long runs of plays elsewhere, may address the Secretary of the Executive Committee Standard Company of Actors, Box 3,491, Boston.

## THE COMING OF DUSE.

Eleanora Duse will sail for this country on the *Majestic* on January 29, and will open at the Fifth Avenue Theatre early in February. She will visit Washington, Baltimore, Philadelphia, Boston, Brooklyn and a few other cities on the Atlantic Coast, but she will not go further South than Washington or further West than the Mississippi.

It is said that Signor Ando will not be the leading man, a new matter of dissension having arisen between him and the actress.

Duse's repertoire will include Sudermann's *Heimath*, presented here by Modjeska under the title of *Magda*, and a new drama by Verga called *The She-Wolf*.

## ANOTHER DRAMA OF DOUBLE LIVES.

Joseph Hutton has followed up John Needham's *Double* with a drama in which there is a dual character no less impressive and even more entertaining from a popular point of view. It follows the story of his new novel, "When Greek Meets Greek," which has recently been running in *Leslie's Weekly*. It has gone into three editions in as many weeks in London. When the play is produced in London, Murray Casson will appear in the dual role of a French deputy and a Royalist Hussar.

## CONSERVATORY EXAMINATIONS.

The semi-annual entrance examinations of the National Conservatory of Music of America, founded by Mrs. Jeanne M. Thurber, will take place as follows: Singing examinations on Jan. 6 from 10 to 12 A. M. and 2 to 4 P. M.; violin, viola, contrabass, violoncello and harp examinations on Jan. 7 from 2 to 4 P. M.; piano and organ examinations on Jan. 8 from 10 to 12 A. M. and 2 to 4 P. M.; and examinations for orchestra and all wind instruments on Jan. 9 from 3 to 5 P. M.

## TWO BOWERY BOYS.

T. C. Howard, agent for Clifton and Middleton, informs THE MIRROR that a couple of years ago Joseph D. Clifton wrote a play called *The Bowery Boy* which he has been playing at inter-

vals ever since. Mr. Howard read in last week's MIRROR that W. A. Brady had copyrighted a piece bearing the title, *A Bowery Boy*, and he wishes the profession to know of Mr. Clifton's priority of use of the name in order that it shall not be thought that the Clifton and Middleton company "are title pirates or intruders in consequence of the close similarity of titles."

## CORBETT'S GOOD BUSINESS.

It is predicted that James J. Corbett would be relegated to the past in consequence of the failure of the much advertised contest between himself and the prize-fighter, Fitzsimmons. Corbett, with the single exception of Brooklyn, has since played to the capacity everywhere. Never before has he been favored with such large and enthusiastic audiences, and his engagement just closed at Providence, R. I., has broken all records. Manager William A. Brady has nine distinct companies on tour and he says that thus far all have been profitable, which certainly augurs for this astute and enterprising manager a Happy New Year indeed.

## UNDER THE BLACK FLAG.

The Paragon Theatre company is pirating Jane and The Old Homestead in Kentucky. Many managers in that State do not seem to be able to discriminate between an honest company and a dishonest one.

D. L. Hughes, of Keokuk, Ia., is one of the honest managers in the West who regard play pirates as they should be regarded, and refuses to deal with them. Mr. Hughes recently received an overture from the Chase Lister Theatre company, which is using stolen versions of *In Old Kentucky*, *Jane*, *The Old Homestead* and other plays, and wrote a letter of rebuke to the management of the company.

An organization called Hoyt's Comedy company is pirating *Pawn Ticket* 210 and *In Old Kentucky* in Texas.

Pirates infest the one night stands in New England. Edith Ellis was recently forced to suspend with *Pawn Ticket* 210 on account of piratical opposition to her legitimate enterprise.

Seven barnstormers calling themselves The Paragon Theatre company are pirating *The Old Homestead*, *Pawn Ticket* 210 and *True Irish Hearts* through Kentucky. Last week they were in Millersburg.

The harm done by the infamous concern known as the Chicago Manuscript company is almost inestimable. Last week Joseph Arthur received a letter from Silas J. Marlin, Jr., manager of a theatre in the small Pennsylvania town of Brookville, Jefferson County. Mr. Marlin wrote that he had leased his house to a company of local amateurs for a charitable performance. To his surprise he found that the play which they contemplated producing was *Blue Jeans*. They had bought it from the Chicago Manuscript company under the title of *In Indiana*, and did not have the slightest idea that they were rehearsing a play protected by law that had been produced professionally. Mr. Marlin wrote to Joseph Arthur acquainting him with the facts and assuring him that the piece would never be acted without his permission. Mr. Arthur sent the letter to THE MIRROR as grateful testimony to the honesty of Mr. Marlin and as another item of evidence against the thieves who carry on this nefarious trade in stolen manuscripts. Sooner or later Byers and his gang will have to go.

## REFLECTIONS.

Marie Hargraves has been re-engaged by Horace Ewing to play the leading juvenile part in *The Widow Bedott*.

G. A. Stryker, the leading man of *A Derby Mascot*, has resigned from that organization, owing to differences with the management, and returned to town.

Brady and Stair have added to their chain of popular priced theatres the Empire in Indianapolis, of which they will take possession next July. It will undergo elaborate improvements next Summer. This makes the eighth theatre in the Brady and Stair circuit.

A United Press telegram from Charlotte, Mich., states that Frank Forbes, the actor proprietor of the Forbes Dramatic company, has been sentenced to hard labor at Jackson for twenty-five years. Forbes, it will be remembered, was tried for the murder of his wife.

In entering the stage of Haylin's Theatre, St. Louis, last week, Walter H. Ford, of the Hopkins Trans-Oceanic Star Specialty company, fell and fractured his ankle. He will be laid up for several weeks.

The Uncle Josh Spruceby company closed a successful tour of the Greenwall circuit Christmas night at Houston, Tex., whence they departed for Colorado Springs, Col. The company will appear in a new opera house at Delta, Col., this week.

A Bowery Girl is said to have broken all records at the Columbus Theatre on Christmas night, the receipts being \$1,398.25.

Thomas Marshall, musical director, and Aggie Lorraine, soubrette, were married at Murphysboro, Ill., on Oct. 31.

William H. Foley has bought a half interest in the new Broadway Theatre at Lincoln, Ill. John J. Cossitt is manager and Mr. Foley treasurer.

The Harrison J. Wolfe company arrived in the city Saturday from Toronto. Mr. Wolfe reports business only fair through the West, and now returns to return dates through New York and New England. The company will reopen at Rochester on Jan. 6.

Miss Waern, a native of Sweden, but for some years a resident of New York, talked about Sweden and Norway before the Professional Woman's League last Tuesday. Alice Fairbrother Webster assisted in illustration of Swedish costumes. Marie Merri played the piano, and Cora Klian sang.

Next season Frederick Warde will add two new Shakespearean roles to his repertoire. He has decided to confine his efforts to tragedy.

Oscar Schreck has closed with O. R. Gleason's horse show.

Samuel Freedman has just completed a novellette, the work of his leisure moments, which bears the unique title of "The Exceedingly Unconventional and Remarkably Peculiar Story of the Singular and Extraordinary Monseigneur," in twelve mysteries. The title of some of the chapters which Mr. Freedman has called "mysteries," are as odd as the main title, being "The Mystery of the Grey Colored Stranger," "The Mystery Behind the Hidden Door," "The Mystery of the Massacre of Masterpieces," "The Mystery of the Strange Shriek," "The Mystery of a Black Night," "The Mystery of a Soul in a Cloister," and others. The book will in all probability be published in small novel form.



## IN OTHER CITIES.

## PROVIDENCE.

The chief novelty of the week was furnished by Manager R. F. Keith at his Opera House when James J. Corbett appeared in his new play, "A Naval Cadet," to very large audiences. Mr. Corbett has many admirers here, and they were delighted with his work in the role of Ned Cornell. He was easy and graceful throughout, and shows a marked improvement in his acting since he was here a year ago. The play had many amusing features, was elaborately staged with new scenery, and all in all was a very pleasing production. The star was surrounded by a well-balanced cast, which included McKee Rankin, Charles Mason, Annie Blanche and Genevieve Beaman. Business was very large all the week, and on Christmas Day, when two performances were given, records were broken. Another at the Providence for the first half of the week opening 21 Cleveland's Minstrels furnished quite a pleasing entertainment to large audiences. The programme had many excellent features, among them being the songs by Frank Johnson, Lew Benedict and J. D. Evans and the exhibitions by Saleem Nassars, Arabian Athletes, and the juggling and balancing by the Japanese troupe.

Madame Modjeska occupied the Providence Opera House for the balance of the week opening 21 in "Mary Stuart" to a very large audience. The repertoire for this brief engagement comprises "Meau e for Measure," "As You Like It," and "Macbeth." The advance sale is very large, and big business is certain. Kellar for the week of 20.

The Orphans of New York was the week's offering at Lothrop's Opera House, presented by an exceptionally strong cast, with N. S. Wood in the role of Shiner, his original creation. He played the part admirably, and Barrymore as Flored Gladbrook, W. T. Hodson as Minnie Kissel played Elsie the waitress impressively. Harry Judge Fleming, W. S. Perry as Hiram Maywood, James May as Old Atwood, Ida Lewis as Mrs. Gladbrook, and Thea Thomsen as Kate Fleming had good parts and did well. The comedy element was made very prominent by the efforts of Julia Bradford, T. F. Thomas, and G. W. Watson. The piece was nicely staged, and some of the scenes were very realistic. Three performances were given, and at each show the theatre was packed solid. The evening audience was the largest ever in the house. Kate Dallas co. in She 20 Jan. 4.

The second of the series of Graham concerts was given in Music Hall 22 and drew quite a large audience. The programme met with general favor and was furnished by Press Eldridge, Polle Holmes, Thomas E. Glynn, Bernard Dylson, Leslie and Lenley, Montague and West, Gus Daly, Florence Elene, James B. McCabe, Nellie Devenish, Lynette Sisters, Gertrude Davies, and a large orchestra led by Charles Lovenberg. The next concert is announced for Jan. 5, when Will H. Fox, Lizzie E. Raymond and others will appear.

An audience of nearly five hundred gathered at the Westminister Theatre to attend the benefit concert tendered to Herman Park, the popular treasurer of the house. Mr. Park has been ill for several weeks and a number of friends arranged the benefit for him, which was a decided success. The participants included Victor Barron, little Alice Fisher, Carr and Young, W. H. Burke, Marie Ames, Kitty Clements, Bob Richmond, Ward and Trautz, Joe Galvin, F. Eugene Sweet, Eddie Buchart, the Westminister Theatre Orchestra, and the National Band.

Katherine Rober was a visitor here 22 and left 23 to join her co. at New Bedford, Mass. A concert band and orchestra under the management of C. S. Sullivan.

George E. Lothrop has arranged with N. S. Wood to produce "Out in the Streets" and "The Boy Scout" at an early date.

Jerome Powers, of Gorman's Githooly's co., who has been spending a few days at his home in this city left 21 to join the co. at Chester, Pa.

J. V. Painter, of Thornton's Vaudeville, and James F. Burke, comedian, vocalist and dancer, late of Edward Harrigan's co., was here the past week.

O. B. Smith in advance of Kellar and Robert Mack in advance of Andrew Mack in Myles Ar-on were here 24-25.

George M. Gray, advance agent for Katherine Rober's co., spent Christmas at his home in this city, and left 24 for Portland, Me. The co. will play a week each at Portland and Lewiston, and then go to the British Provinces.

Harry Barrymore has joined Lothrop's stock co., and is playing leading parts.

Thomas and Watson, comedians, have designed an entirely new set of Living Pictures which are said to be novel and effective.

The front and lobby of R. F. Keith's Opera House was very tastefully decorated during the Christmas holidays with evergreen, holly, and colored electric lights. It presented a beautiful appearance.

The Sunday Telegram contained a number of interesting Christmas letters written by players who occupied the theatre here the past week.

Miss Modjeska was entertained at a complimentary reception by the Providence Art Club at their rooms after noon 27.

HOWARD CLARK RIPLEY.

## ATLANTA.

With the close of the Cotton States and International Exposition, which has been both from an artistic and pecuniary standpoint a splendid success, comes some of the foremost if not the most popular people in the theatrical line, notably Lillian Russell, Minnie Maddern Fiske, and Richard Mansfield, all of whom, I believe, play at Henry Greenleaf's New Lyceum Theatre.

Last week James F. O'Neill with an adequate co. and a good repertoire drew good-sized audiences throughout his engagement. His reading or lecture on Monte Cristo, before the women's board of the exposition in the Women's Building, is said to have been a genuine treat. At any rate the ladies thought much of it, and as a result his engagement was quite a social event and went off brilliantly.

It has been a long time since seats were in as much of a demand as for those for the peerless Lillian Russell who gives four performances at the New Lyceum this week. Notwithstanding the late hour, the audience before the indications point to her distancing in point of receipts, all the big records the house has held in the past.

A. Y. Pearson's comedy drama, Land of the Midnight Sun, is one of the attractions for the week, and advertises the great sulphur mine and the electric midnight sun in big letters.

At the City Tricadero an almost entirely new bill is being offered this week, and the business continues to prove most satisfactory. Paponta, who has probably proved the most popular attraction the house has yet had, is at her best again and in pleasing her audiences immensely. Upon her return from her very recent sickness she was greeted with something very like an ovation.

Lee J. Langley, a bright lawyer, journalist and author, has been made press agent for Harry Frank's New Imperial Theatre. It goes without saying that the house could not have made a better selection in this instance, and his excellent work will be sure to prove a winner for the house.

At the Casino a good bill is being offered and the business has been reasonably good. Joseph W. Weiss, a manager of twenty years' experience, from Chicago, has taken charge, and, I am informed, has wired to the metropolis for a splendid co., which is now en route to Atlanta. He promises a certain proportion of his receipts for the next few days to the poor children of the city and will make many happy that would otherwise miss the sweet pleasure of Santa Claus.

The New Imperial is presenting quite an attractive bill and is succeeding admirably in drawing crowds of splendid proportions. I. S. Baldwin has been made manager, succeeding B. W. Kleibacker.

Among those who registered at the Mirror's exposition office with your correspondent early in the week were William F. Conner, manager of James F. O'Neill, together with William Sharp, the generalissimo at the New Lyceum, L. C. Voss and Hattie Adeline Voss, of the Lillian Russell co.

ALF FOWLER.

## KANSAS CITY.

A. M. Palmer's fine co., presenting Tribby, returned for the second week's engagement at the Coast Opera House 22-23. The co. is the same that played here early in the Fall with few exceptions. Harry G. Carlton made a strong impression as Svengali, notwithstanding that Wilton Lackaye made one of the most distinct hits here in this part that has ever been known. Eugene Confield made an excellent impression as Tuffy, and Walter Thomas, who was well known here as a member of the Kemper stock co., made the

most satisfactory Little Billie that we have ever seen. The other characters were all in good hands. Mr. Morrison as Gecko and Jennie Ruffer as Madame Vinard were remarkably clever. Owing to the miserable rainy weather business was only fair during the early part of the week, but on Christmas Day the attendance was big, an extra matinee being given. Anna Eva Fay 20 Jan. 4.

Vale's Twelve Temptations proved a pleasing attraction at the Grand Opera House 22-23. The trick scenery, of which there was an enormous amount, was handsome, and provoked great amusement. The co. was excellent, and the ballet feature the most pleasing. Business was good, and on Christmas Day the house was crowded at both performances. The Kansas City World made a great hit with the new songs of the city, by proving them all with tickets for one of the performances, and the crowd of the parquetry and were vociferous in their enjoyment of the piece. A Railroad Ticket 20 Jan. 4.

The Hustler was presented by a fair co. and did fairly well at the Ninth Street Opera House 22-23. Casman's Vaudeville co. 20 Jan. 4.

The Auditorium at dusk at present but Clay Clement will appear shortly in the New Dominion.

Missouri University Glee and Banjo Club gave a concert at the Auditorium 20. Danrosch German Opera co. appears Jan. 3, 4.

The Vanderbilt University Glee and Banjo Club appeared at the New Lyceum Hall 21. Walter Danrosch will lecture at the Lyceum Hall Jan. 8.

The Crow Sisters in repertoire, supported by a fair co., are drawing moderately at the Gillis this week.

The Novelty Theatre is closed.

FRANK B. WILCOX.

## LOUISVILLE.

At the Grand Opera House Sutton Vance's realistic and sensational play, The Span of Life, was the attraction commencing Dec. 23. The play is a familiar one here and is decidedly popular. The Prodigal Father opens 30 for a week.

At the Avenue Amy L. e and Frank Doane in Miss Harum Scarum was the attraction for Christmas. Delmonico's at Six seen here for the first time in other than high-priced houses.

The Grand Theatre was closed during holiday week, caused by the cancellation of the attraction that had been booked.

Harry Morris' Entertainers, comprising among their number the following first-class specialty people, the Dawson, Wood Sangers and South and Cook, filled an engagement at the Buckingham week commencing 23. They were followed by Harry Williams' Meteors 30.

Joseph Jefferson paid his annual visit to Louisville 23, 24 appearing in Rip Van Winkle, Caleb Plummer, and Lend Me Five Shillings.

William Crane presented three plays from his familiar repertoire 23, he was followed by Mr. and Mrs. Sydney Drews in A Bachelor's Baby.

A son of Mittens Willet, the well-known actress now dead, recently fell heir to quite a fortune through death of a relative in the East. The young man has for some time been living at Paducah in the company of his mother.

Cripi Palmont, of the Stuart Robson co., was taken ill here with typhoid fever, and was unable to leave with the co. He is receiving the best of care and attention at the Norton Infirmary, one of the best institutions of the kind in the country.

It is rumored that negotiations are pending between the Auditorium management and the Metropolitan Opera co. for a season of opera here with Calvé and other stars of that famous organization sometime early in January.

Music lovers will turn out in full force, from the indications, to hear Paderewski give his piano recital Jan. 9.

A graceful act of ex-Governor John Young Brown upon retiring from his official position was the presentation of his carriage and horses to Manager John H. Whallen, of the B. C. Kington Theatre.

During the engagement of the Brownies here, a charge of plagiarism was brought against Palmer Co., who was with the co. by a Louisville newspaper, and in a column interview in the Courier-Journal he emphatically denied the insinuation. He gave some interesting facts in connection with his creation of the Brownie character, and his remarks were certainly convincing as far as the readers of the article are concerned.

CHARLES D. CLARK.

## GALVESTON.

Creston Clarke, supported by Adelaide Prince, appeared at the Grand 16, 17 in Hamlet, Romeo and Juliet and Fool's Revenge. This young actor has made remarkable progress since last seen here, and his work is marked by a conscientiousness and careful study which, together with hereditary talents possessed, conduce to satisfactory and artistic results. The co. could be improved upon. It is not made up of the best material, and the weak spots tend to render the performance rather uneven. More than ordinary interest was manifested in the engagement of the Creston Clarke and Adelaide Prince for a number of years a resident of this city and a prominent member of its leading amateur dramatic society. Miss Prince was warmly received by her many friends and heartily commended on her creditable showing made. Both Mr. Clarke and Miss Prince received considerable social attention while here.

Georoy and Fox introduced themselves in O'Flarity's Vacation 19, 19 and succeeded in pleasing their audiences, especially that portion thereof in close proximity to the upper regions, which contingent supplied the usual demonstrations of appreciation. Business was well it could have been much better, but not much worse.

The Harmony Theatre began its fresh career as a popular price resort 16 with the Ruby Lay Fayet comb. in occupancy for a week, during which period the bill was changed almost nightly. The co. is a very fine troupe and hard working one and a very fair treatment to the play handled. In fact nearly every performance possessed merits far in excess of expectations. The veteran John P. Curran is the leading male member of this organization, and to the benefits incident to his extended and varied experience and that of his wife, the star, is due the credit of the acceptable way in which the plays were produced. Business at first was poor, but picked up toward the latter part of the week, and the concluding performances were witnessed by large audiences.

The Grand has several disappointments for its patrons, viz: The Derby Winner, said to have collapsed. Sydney Delaney concluded not to come this fall, and Katie Emmett cancelled. Next week, Richards and Pringle's Minstrels and De Wolf Hopper.

C. N. RHODE.

## JERSEY CITY.

Eight Bells and the Brothers Byrne began their annual engagement at the Academy of Music 22-23 to good business. The piece is full of good specialties. John Byrne and his wife, Helen, do clever songs and dances, and Mr. Byrne's crows drawing is a neat piece of work. Bessie Phillips is a high-kicker for fair and Frank Lorenz's troupe of acrobats do wonderful brother acts. A great deal of new business has been put into the play. The mechanical devices are marvelous. The co. is a big one and give general satisfaction. The Grand Diamond Robbery 30 Jan. 4. Fred Hallett's Twentieth Century Girl 6-11.

The prophet of reason, Colonel Robert G. Ingersoll, will talk upon the Bible at the Academy of Music 29.

Andrew Mack had a host of theatrical people to see his first appearance at the Lyric Theatre, Hoboken, as a star 19-21. The boxes contained a party composed of D. W. Tross, the manager, Joseph Hart, of A Gay Old Boy co., Jennie Chaston, of the Girl Wanted co., Kittie Coleman and Barney Fagan. Dorothy Kent made her first appearance with co. 19, replacing Kittie Coleman in the subterfuge part, and the new scenery was used for the first time. Andy is steadily improving and now gives a finished performance.

The exterior and interior of the Academy of Music was neatly trimmed for the holiday season.

Della Fox and her opera co. got stalled in this city 22 while on their way West, and remained at Taylor's Hotel until 23.

A Romance of Conon Hollow, as presented at the Lyric Theatre, Hoboken, 23-25 was a novelty. It is a well-written play, and has Lizzie Evans and a competent co. to interpret it.

Business at our local playhouses Christmas afternoon was fair, while at the night performances it was grand. At the Academy of Music S. R. O. was out at 7 o'clock.

WALTER C. SMITH.

## CHARLESTON.

Minnie Madern Fiske in The Queen of Liars and A Doll's House at the Academy of Music 20-21 proved naturalism of Mrs. Fiske's art as opposed to the emotionalism and physical straining after effect to which we are accustomed proved a revelation to her

audiences. The supporting co., including Ida Waterman, Albert Grau, James Neill, Frank Mills and others gave evidence of the same intelligent training which governs the work of the star.

Mabel Paige, with the best co. she ever had played a Christmas week engagement at the Academy. The co. opened to a crowded house 23 with a very clever performance of Diana Dim-le previously played here by Oscar Simon under the title of The Colonel.

The New Year was auspiciously opened by Lillian Russell the peerless queen of opera bouffe. Manager J. K. Oliver is in the city in advance of Stowaway.

R. M. SOLOMONS.

## ST. PAUL.

At the Metropolitan Opera House the Bostonians drew a large attendance during the past week, producing their new opera, A War Time Wedding, at four performances, which took well, and closing with Robin Hood to a large house. Charles Hawley possesses a strong, clear and pleasing baritone voice. He gave an excellent rendition in the part of Little John. Jennie Sykes has a strong voice, and is a good actress. What Sykes has been assuming to sustain well and with merited recognition. Helen Betts-Henley makes a charming Mid Marion. Josephine Bartlett is a good actress and ever reliable in the roles she assumes. Alice Neilson is a very pleasing artist in her work. The co. left on a special train for Duluth to fill an engagement of three nights.

The American Extravaganza co. presented a new play, The American Extravaganza, at the Metropolitan, opening to a large attendance. Audiences well pleased with the performance. The piece was finely staged, scenery, settings, appointment and electrical effects pleasing and effective. The costumes brilliant and attractive. The co. is strong in numbers and embraces many clever artists. The specialties and ballet diversions were a taking feature. Irene Verona is a clever artist and makes a pleasing and dashing Sinbad. William Broderick was excellent as Sunario, and rendered the part well. Oscar Girard was decidedly good in the part of Francesco, playing the part with vim and humor that caught the audience.

Grand is gifted with a personality peculiarly his own, and he made a hit in the part. Anna Suits does some very clever work in the role of Salamagundi, and met with noticeable favor. James Lierman as the Count, Jessie Villars as Maraschina, and Harry Clay Blaney as the Old Man of the Sea do very clever work in their respective parts, and deserve favorable mention.

Charles Turner and John E. Murphy made a strong hit in their specialty. Little Catherine Bartho as premiere danseuse, and Mlle. Ferrero as Secunda, were greatly applauded. The performance took well.

Henry M. Pitts in The Rajah 20 Jan. 4. Charles H. Vale's Grand Opera House produced his Newest Devil's Auction Dec. 23-25, opening to full houses and S. R. O. The piece this year has many new and attractive features that make it an enjoyable entertainment throughout.

The large audiences were delighted with the performance. The mechanical effects, scenery and settings were very effective, the costumes rich, artistic and attractive, and the pantomime specialties are mirth-provoking and took well. The Marionettes and the page dancers are new and attractive features. Signorita Evilia Bartoletti and Signorita Anna Best are very graceful and artistic dancers. The mechanical effects were very pleasing as Carlos, Chris Bruno was excellent in the part of Toby, William Ruge was very clever as the Imp of Darkness, Mammie Fulton as the milkmaid and Lucie Curbio as Crystalline were very clever in their parts. The transformations were a taking feature. The performances took well with the patrons, and there is promise of a good week's business. Gus Heege in A Venetian Gentleman 24-4.

Manager Charles R. Bacon, of the Bostonians, has made many warm friends during his visits to St. Paul. Helen York was married to Joe Galt, of St. Paul.

Dec. 7. Miss York was for several seasons a bright and clever member of the Wilbur Opera co., and a favorite with St. Paul theatregoers.

Marie Stone, formerly prima donna of the Bostonians, accompanied her husband, Will H. MacDonald, and has had a pleasant time with a host of old friends and admirers during the past week's engagement of the co. in St. Paul.

GEORGE H. COLGATE.

## OMAHA.

Like a refreshing oasis in a burning desert came to us at the Creighton 19-21 The New Dominion, portrayed by a co. every member fitted by nature and by study to exactly fill their apportioned lines. Accented by the blare of trumpets so often heard in the metropolis, but here as here, we were prepared for the exquisite beauty, tender pathos, wholesome purity, the naturalness, finish, and grace of the most perfect play presented in Omaha this season. Four first floor audiences were enraptured, coming again, and again bringing others with them to share their happiness.

The management has then to share their happiness. The management has then to share their happiness. The management has then to share their happiness.

On the Mississippi drew six fine houses at the Creighton 22-25. Let their rivals at the Boyd they had an excellent co., including a pianist and a variety band. The cast includes many old friends and favorites here. Columbia Opera co. 20-1. Tornado 2-4. Railroad Ticket 5-7. Tribby 8-10.

Jacob Litt's strong attractions captured the patrons of the Boyd from this week. The War of Wealth 20-22, five performances, was a money maker. The Run on the Bank in Scene III, an unsurpassable, over one hundred people in sight. Harry Lay and other old-time favorites were warmly greeted. Frank J. Keenan as Major Pondexter has a great character, and he is equal to it. Malcolm Williams as Philip Norwood, A. S. Lipman as Sanford Farley, and John Mer as Flavius Remsen played to great applause. Mrs. Mer as Flavius Remsen played to great applause. Mrs. Mer as Flavius Remsen played to great applause.

The heiress, was all that could be desired. In its entirety it is a good co. In Old Kentucky 23-25 filled the Boyd five times. Laura Burt (who has been in England for some time) rejoined the co. here in original part of Madge Bray, in which she has no rivals. The support is good generally.

R.

## DETROIT.

We could scarcely have a more welcome Christmas attraction than Sowing the Wind, which is running all this week at the Detroit. It was first seen here last season when it made a decided hit. In fact, we considered it the best dramatic construction and the most superior acting we had the privilege of passing our judgment upon during last season. It has deservedly become one of the established favorites of the stage of to-day wherever it has been acted, and leaving aside the interest which it evokes on account of the manner in which it deals with one of the problematical questions, its beauty and cleverness are a play makes it in its particular line almost without a rival. Very few changes have been made in the co. since last season, which is a good thing, as it would be impossible to improve upon it as it is. Mary Hampton still depicts in her perfectly charming manner the pathetic and sweet womanhood of Rosemond's character, in which role her acting rises at times to the superb and never ebbs below the exceedingly clever mark. Thomas Whitfield is with us again as our meddlesome old friend, Bachelor Watson, which character he takes in an admirable manner. A few changes have been made in the co., however, the most notable of which is in the character of Ned Annesley, which is now taken by Mr. Hannel, who gave his initial performance in the role on Monday evening in Detroit. Another change is in the part of Bridget, the housekeeper, which was admirably taken last season by Emily Dodd, and her place in the moted to the part of Mrs. Fretwell, and her place in the housekeeping line is at present filled by her sister, Jessie Dodd, who does good work. Other members of the co. are Guy Standing, who is still Sir Richard Curator, Frederick Strong, who is now playing Lord Percival, instead of lawyer Deakin, Harry Phillips, Fred Harrison, and Ella Hugh Wood. The members of the ante-dated Christmas time at their various homes throughout the city, so that they were in trim for especially fine work this week. Their engagement here is proving a brilliant success, and many curtain-calls are in order at every performance. Fanny Davenport

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In Sardon's Gismonda follows Sowing the Wind at the Detroit.

At the Lyceum this week Scott Marble's melodrama The Sidewalks of New York is the holiday offering. The author is quoted as saying that a successful play is one "that gets through a season without losing money for its owners or backers."

The Sidewalks of New York is probably a standpoint The Sidewalks of New York is probably a very successful play as it has all the appurtenances which are apparently necessary now-a-days to catch the popular fancy. It is in four acts, extremely sensational, but goes with a snap that pleases. It is also splendidly mounted, shows some very realistic pictures of New York street life, and is in the hands of a competent co. The writer of the play, Scott Marble, is in the co. in the character of an old colored servant.

Several of the members do very good work, such as Charles T. Aldrich, Harry F. Wiseman, Harry Johnson, Louis F. Howard, Jules Carr, and Jessie Herworth. Box receipts all week are immense. Next week Ward and Voken in A Run on the Bank.

The Alsatian, a new comedy-drama by Charles E. Verner, was in evidence at Whitney's 22-23. Although the play does not startle us with its newness of theme or brilliancy of construction, still it is old material worked up attractively, and after all there is nothing new under the sun. Charles T. Ellis plays the German comedian in the title role very effectively, and he is well supported. Next week at Whitney's The Land of the Living.

A Green Goods Man is the unique title of the comedy running at the Empire this week. It is a miscellaneous compound of farce-comedy and specialties. Edwina in her dancing is probably the star of the entertainment. The Blue Flag is being given by the stock at the Capitol Square during the Christmas week, with the usual quota of fairly good specialties. KIRKALL.

## DENVER.

The Christmas week attractions at the Denver houses were Marie Wainwright at the Broadway, Haverley's Minstrels at the Orpheum, and Charley's Aunt at the Tabor, and all did quite well. Of course the best business was done on the holiday.

Marie Wainwright appeared in a style of play we were unaccustomed to see her in, a play written somewhat on melodramatic lines called Daughters of Eve. She, however, made a distinct success of a dual role and was excellently supported. The great engagement of the year will be held at the Broadway next week. There is hardly a seat left for the four performances of the Danrosch co.

Those two ever funny fellows, Billy Rice and Burt Shepperd, were the chief draws in Haverley's minstrel program at the Orpheum. It was a clever show of the regulation order.

Charley's Aunt, with about the same people as when last here, was the usual laughable performance at the Tabor.

Millie James, the pretty little ingenue of Charley's Aunt, had the good fortune of meeting both her parents while in Denver. She was in the city during her father's engagement at the Tabor, and was also here during her mother's engagement at the Broadway.

The Thomas Keene co. was recently in town.

W. F. PRADDOY.

## INDIANAPOLIS.

At the Grand Opera House 23 the Yale Glee Club gave a good concert to the elite of the city and were handsomely entertained with a banquet and dance after the concert. Stuart Robson had a good opening 24, 25, presenting his new and successful play Government Acceptance. The advance sales for matinee and evening of Christmas were very large. Danrosch, the magician, 26-28. Bostonians 30, 31. Tribby 1-10.

At the English Opera House 23-25 Tim Murphy in A Texas Steer proved that he retains his drawing powers. German Theatre co. 26. Mrs. Tom Thumb 27.

At the Park Theatre 23-24 Florence Bindley in The Captain's Mate nearly filled the theatre opening night and deservedly so. A capable co. supported Miss Bindley, who was well received, and made a hit with her specialties. The Play Train will be produced 26.

At the Empire Theatre 23-24 Semon's Extravaganza co. filled the house opening night. It contains several new and attractive features, notably the aerial ballet. Harry Morris' Entertainers 30-Jan. 4.

G. A. RECKER.

## MINNEAPOLIS.

The Metropolitan Opera House was dark Dec. 23, as The Rajah co., which was booked for that date, was unable to reach the city in time for the performance. Sinbad 20-Jan. 4.

At the Rhio Opera House The World Against Her, with Agnes Wallace, Viola in the leading role, opened a week's engagement 22 to good-sized audiences. Both play and co. were considerably below the average. Devil's Auction 24-4.

Sol Smith Russell is spending the holidays in this city with his family.

Sanford Dodge, an ambitious and talented young actor of this city, is touring the Northwest at the head of the Ives co. in classic repertoire.

Frank Danz's admirable orchestra is giving a series of symphony concerts Sunday afternoons at Harmonia Hall, to large and representative audiences.

F. C. CAMPBELL.

## SAN ANTONIO.

The only attraction at the Grand Opera House the past week has been O'Flarity's Vacation. They played to fair business 20-22. Katie Emmett was booked to appear last week, but canceled her dates. The Special Delivery co. also canceled or failed to show up. De Wolf Hopper 25, for one night only.

Katie Allen, of the Conroy and Fox co., formerly resided in San Antonio.

Richards and Pringle's Minstrels will be at the Grand 30. Old Homestead Jan. 1. Ois Skinner 3



## CORRESPONDENCE.

## ALABAMA.

**MOBILE.**—MOBILE THEATRE (J. Trimbach, manager): The Taylors, Bob and All, delighted a very large audience with their lecture "Vankee Doodle and Dixie" E. following 19 to equally good business and general satisfaction. Donnelly and Girard in The Rainmakers. On Skimmer 20, 21, presenting Villon the Vagabond. His Grace, the Grammont and The Merchant of Venice. This co. is meritorious and deserving of better patronage than it enjoyed here. PRINCETON THEATRE (Lee Hood, manager): Punch Robertson repertoire 15-23; large business at popular prices. The Man in the Iron Mask 20 to seating capacity.

**ANNISTON.**—NORTH STREET THEATRE (R. St. John, manager): A Grand Concert complimentary to Nellie Knight, "Alabama's Nightingale" was given 20 in which she sang several numbers with Louise Hight as accompanist. The audience was one of the largest and most fashionable of the season, several theatre parties attending, two of them from adjoining towns. Each participant received several curtain calls.

**EUFAULA.**—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 14-21.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): Fills and Webster's Breezy Times Jan. 3, 4.

**SELMA.**—ACADEMY OF MUSIC (Louis Gerstman, manager): The Fatal Card booked for 30 canceled on account of poor business.

## ARKANSAS.

**PINE BLUFF.**—OPERA HOUSE (W. H. Noland, manager): Nashville Students 19, very small house, fair performance. Mayo's comb 21, small house. Creston Clarke 20. Kimball Opera co. 20. MERRILL INSTITUTE (S. A. Kincaide, manager): Ariel Sisters' Sextette, Smith Sisters' Concert co. 20, 21, good business, well-pleased audience.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vleet, lessee and manager): Hamilton's Fantasia 16, largest audience of the season, excellent effects and improvements on former seasons. The Old Homestead 17, good house and excellent satisfaction. The musical features introduced were highly appreciated.

**FORT MADISON.**—EHRINGER GRAND (C. H. Salisbury, manager): William C. Andrews in My Wife's Friend 18, good-sized audience.

**FORT SMITH.**—GRAND OPERA HOUSE (J. C. Murie, manager): In Old Madrid Dec. 19, fair performance to a small house. The play has been here before under the title of By Wits Outwitted. Nashville Students 28. Kimball Opera co. 31.

**HELENA.**—GRAND OPERA HOUSE (Newman and Ehrman, managers): House dark week 16-23.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wren, manager): The De Wolf Hopper Opera co. in Wang and Dr. Syntax closed a profitable engagement 22. Lillian Lewis in Cleopatra 25-28. Rice's 1402, 30 Jan. 5. BUREAU THEATRE (Fred A. Cooper, manager): The Frawley co. closed their engagement of ten weeks with The Lost Paradise 22. Lillian Lewis, here enjoying his first whiff of citrus ozone.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): Professor Hettmann and wife in their clever entertainment 17-20 to fair business. The beauty of their illusion can only be known by seeing them. Robert Downing and Eugenia Bair came 21 for three nights in Helena, Julius Caesar and The Gladiator. Coming: The Frawley co. in a repertoire of standard successful plays. OAKLAND THEATRE (J. J. Collins, manager): For the week commencing 16 May Nannery and co. in Taken from Life. Business has suffered here on account of counter attractions.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Henri Beaumont and Kate Fox gave a clever performance to fair-sized audience 15. May Irwin Jan. 8, in Old Kentucky 10, 11.

## COLORADO.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): The War of Wealth 16, an excellent performance which deserved better patronage. Pueblo Choral Society 17 to large audience. Marie Wainwright 19, 20 in Daughters of Eve and Love Chase to good business. Grand Army Fair 21 to capacity of the house.

**LEADVILLE.**—WESTON OPERA HOUSE (A. S. Weston, manager): Elsie Ellsler and co. presented As You Like It 20 to a fair audience. LYNN THEATRE (H. Sam, manager): Simpson's stock co. presented Lost in London 14-21 to fair business.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): Thomas Keene presented Richard III. to a good house 20, audience well-pleased. Oberlin Glee Club 25. Charles L. Davis 31. Daniel Sullivan Jan. 6, Dr. A. A. Willets 9.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Grand Junction Public School Entertainment 20 to a well-filled house. Elsie Ellsler as Rosalind 23. House dark 24-27. Thomas Keene 27. Dan Sullivan 31.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): The War of Wealth did a light business 17. Much better business was deserved, and would undoubtedly have been done but for an uncalculated article in the morning paper. Haverly's Minstrels 19. Marie Wainwright in Daughters of Eve 21 to large and well-pleased audience. Thomas Keene in Hamlet had a packed house 25.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): James J. Corbett 18 in The Naval Cadet showed much improvement in handling his lines over his previous performances. The piece is well staged with special scenery and is supported by a good co., conspicuous among whom is McKee Rankin as a scheming French adventurer, really making that the star part. Rankin is tutoring Corbett as well as acting in capacity of leading man. John Drew in Little Christopher, Jr. 21 attracted an immense audience at advanced prices. He is, however, better adapted to variety theatre audiences. Lillian Kennedy 24, 25, Augustus Daly 5, McElsummer Night a Dream 27, 28, 30, Fields and Hanson 31. AUDITORIUM (P. Donoghue, manager): Raymond's New York Vaudeville co. week of 23 to fair business presenting a mediocre entertainment. NOTES: The final bills of the Elks Bazaar have been audited and show a net balance of the right side of the ledger of about \$12,000. The expenses exceeded \$16,000.

**BRIDGEPORT.**—PARK THEATRE (Parsons and Jennings, managers): Milton Royce presented Friends 21, but holiday shopping interfered with business. Modjeska paid her farewell visit Christmas Day presenting As You Like It and Marie Stuart to immense houses. Raymond Moore was at the head of the co. giving Tuesday 28 and had a holiday reception. J. L. Stoddard on India 27, Andrew Mack in Miles Aroon 28, Sowing the Wind New Year's Day, Charles's Aunt Jan. 4, Mile Jeanne May (return date) in Miss Pygmalion 8, Ladies' Charitable society (local) Ben Hur in pantomime 9, H. William Gillette in Too Much Johnson 16, A Trip to Chinatown 17, Garrick Theatre Bursque co. in Thrilly Is. Fred Hallen's Twentieth Century Girl 20. THE AUDITORIUM (Parsons and Jennings, managers): My Uncle from New York played to big business 23, but it was neither burlesque nor farce, vaudeville nor comedy; it was rather an unhappy mixture of the whole. Katie Rooney seems to have settled upon The Derby Masquerade as a permanent vehicle for her versatility and chosen wisely too. Her engagement 21, 22 was liberally patronized for the counter attractions. William Morris in The Lost Paradise 26 opened for three days. Fields and Hanson's co. 29. The Galley Slave 31 Jan. 1, W. A. Brady's Old Glory 2, Joe Flynn's Gaiety Girls 4-6, Jolly Old Chums 10, 11, Murray and Mack in Finnegan's Hall 13-15.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Russell, manager): A Midsummer Night's Dream by the Paly co. on Christmas afternoon and evening. Charles Hopper in Chimie Fadden 27, 28. GRAND OPERA HOUSE (G. B. Russell, manager): Cleveland's Minstrels did a big business 19 giving two performances

Co. only fair. Horace Ewing in The Widow Beckett 20, 21 did a fair business, considering the approach of the holidays. Inferior co. The Comedy co. opened to good-sized house 21 and gave satisfaction. They give a different piece every day. There is an orchestra with the co. to hear which is well worth the price of admission. South Before the War 26-Jan. 1.

**WATERBURY.**—JACOBS OPERA HOUSE (Jean Jacques, manager): Edwin Milton Royce's Friends played a good-sized audience 20. Christmas afternoon and evening The Lost Paradise filled the house with a delighted audience. At the evening performance many were turned away unable to obtain standing room. William Morris was well supported by an excellent co. Chimie Fadden 26, Lillian Kennedy 27, 28; Sowing the Wind 29. Side-Track 31.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Friends 19 to fair house. Adolph Jackson in character of Harold Hunting was sadly missed but otherwise co. was first-class. Tuxedo played to big business Christmas afternoon and evening. Lost Paradise New Year's and Charles's Aunt Jan. 4. Dora House (John Hanna, manager): Watson Sisters' Burlesque co. gave good performances 20, 21 to big houses.

**NORWICH.**—BROADWAY THEATRE (Dodge and Harrison, managers): Friends was presented by Edwin Milton Royce and his talented co. 18 to a good house. Maritana (local talent) 19, 20 drew fair-sized audience and the opera was very creditably sung. The Christmas attraction was The Smuggler by a very popular co. Sowing the Wind 28. SKEELS OPERA HOUSE (J. L. Jackson, manager): House dark 21-28.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): Edward W. Townsend's dialect articles entitled the Chimie Fadden papers and dramatized by him was presented for the first time here Christmas night to a large audience. Hamilton's Supper 28, Jan. 8, 9. SKEELS OPERA HOUSE (J. L. Jackson, manager): House dark 21-28.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): Temple quartette 20, packed house. Lost Paradise 21, play and players the best seen here in several seasons.

**ROCKVILLE.**—HENRY THEATRE (Murphy and Wendeliser, managers): Lost Paradise Jan. 2; Sowing the Wind 9. SKEELS OPERA HOUSE (J. H. Freeze, manager): Side-Track 30.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (J. H. Gray, manager): W. W. Dayton in A Night With the Spirits 19, 20 to fair houses, satisfactory performances. Sam T. Jack's My Uncle co. to good house 25 and good performance. Norwich Opera co. billed for Jan. 1, canceled.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): House dark 15-21. Mulholland's Mishaps 27, Sowing the Wind 31. Side-Track Jan. 2.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Joe Sullivan in Maloney's Mishaps Dec. 25; good house.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): Princeton Glee, Banjo, Mandolin and Guitar Club of sixty strong drew a large house 20 of the most representative people and were received with much favor.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, manager): Otis Skinner in Villon the Vagabond 19, splendid performance to good house. Tulane College Glee Club 25.

## GEORGIA.

**BRUNSWICK.**—L'AROSEA OPERA HOUSE (L. M. A. Baker, Jr., manager): House dark 16-22. Only a Farmer's Daughter, booked for 16, did not appear. Lillian Dunham Jan. 24.

**SAVANNAH.**—THEATRE (J. C. Shaw, manager): Baldwin-McVie co. 21, closed most successful week in repertoire ever given here. Music Culture Club to big business 23. Minnie Madden Fiske opened her engagement of three performances 24 in The Queen of Liars to big business and to the entire satisfaction of the audience. Supporting co. good. James Neill as Marcel Nattier was the recipient of much applause on his entrance, being the favorite of the home authorities. HALL: Princeton Glee Club to capacity of hall 26.

## IDAHO.

**POCATELLO.**—OPERA HOUSE (C. J. Balch, manager): House dark 16-21.

**WALLACE.**—OPERA HOUSE (R. Dixon, manager): Jack Hume's co. Dec. 14 to a good house.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): The local lodge of Knights of Pythias presented Damon and Pythias to a large audience 17. All the Comedy co. 18, Country Circus 7, Nellie McHenry 8, Hopkins' Comedians 13, Sherwood Concert co. 15, Limited Mail 16. LEM: Joseph Jefferson in Rip Van Winkle, with only a fair co., broke all previous records at the Chatterton Opera House last week.

**LINCOLN.**—BROADWAY THEATRE (Cossitt and Foley, managers): Foley's Minstrels 5 to 8, R. O. co. gave the best of satisfaction. White Slave 12, large and well-pleased audience. Ezra Kendall in A Pair of Kids 15 was given a warm welcome by his many friends in this city. Marie Wellesley, supported by a good co., opened a week's engagement here last night in The Factory Girl. Popular prices rule during this engagement. LEM: John J. Cossitt has sold a half interest in his new Broadway Theatre to William H. Foley, of this city. This makes one of the strongest firms of any one night stand in the West.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Mulliken, manager): House dark 16-23. My Wife's Friend 17, Wicklow Postman Jan. 8, The Corsican Brothers 17, Marie Wellesley's Players 20-27.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Watten and Austin, managers): An Irish Sweep 25 played a good house. Tramps of New York Jan. 4, Julie Walters 10.

**FREEDPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): The Vincent Strube co. in repertoire to fair business in spite of inclement weather week ending 21, satisfactory performance. One of the features of the entertainment was the clever performance of Ziska, the magician. The co. will play a return engagement Jan. 13. The Wicklow Postman 13.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): Daly's Comedians 19-21, fair business. Joe Ott in The Star Gazer 25, Boston Howard Athenum co. 26, Ezra Kendall 25, John Dillon Jan. 1, Country Circus 3, All the Comforts of Home 8, Nellie McHenry in The Bicycle Girl 11, Limited Mail 15, Frederick Watte 17.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): Opening to inclement weather. The Great Brooklyn Handicap played to light business 19. Joe Ott in The Star Gazer pleased a medium-sized audience 23. The Wicklow Postman 27, A Bunch of Keys 30.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The Great Brooklyn Handicap 18, small house. The Midnight Flood 24. Manager Jones has returned from a short trip to Washington.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Tindale, managers): Spiller and Fly failed to appear 18.

**STREATOR.**—PIONEER OPERA HOUSE (J. E. Williams, manager): A fair-sized audience enjoyed the witlings of Ezra Kendall in A Pair of Kids 19.

**STERLING.**—ACADEMY OF MUSIC (Fred Hemphreid, manager): Marie Kinzie. Comedy co. 16-18 to capacity of the house.

**CLINTON.**—NEW OPERA HOUSE (John R. Arthur, manager): S. of V. Masque Fall 17, large crowd. RENNIE'S co. (manager): Opening to inclement weather. Ezra Kendall's Pair of Kids 17, fair business. Morrison's Faust co. 19, poor business on a count of rain; good show.

**BLOOMINGTON.**—NEW GRAND (C. E. Perry, manager): Joe Jefferson 18. The Holden Comedy co. opened a week's engagement 23 to big business at popular prices. Robert Hillard Jan. 3, Raah 3, Twentieth Century Comedians 6.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Barbyrd and Co., managers): My Wife's Friend 20, poor business. Boston Howard Athenum Star Specialty co. 23, small house; audience well-pleased. A Bunch of Keys 29, War of Wealth 27, Money Order 28.

**BELLEVILLE.**—TOWNMAN'S OPERA HOUSE (L. E. Tiemann, manager): Pleasant Theatre co. 19 to a good house, performance gave general satisfaction. Hopkins' Trans-Oceanic Star Specialty co. 22, good house, performance very good. New York Tramps

# American Tour, 1895-96.

## HENRY IRVING

### MISS ELLEN TERRY

#### And the LONDON LYCEUM COMPANY

**REPERTOIRE:**

MACBETH.  
RECKY.  
KING ARTHUR.  
THE MERCHANT OF VENICE.  
MUCH ADO ABOUT NOTHING.  
LOUIS XI.  
FAUST.  
A STORY OF WATERLOO.

DEC. 21 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.  
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC.  
JAN. 13 TO 18, WASHINGTON, ALLEN'S GRAND OPERA HOUSE.  
JAN. 20 AND 21, RICHMOND, ACADEMY OF MUSIC. JAN. 22, CHARLESTON, ACADEMY OF MUSIC.  
JAN. 23, SAVANNAH, SAVANNAH THEATRE. JAN. 24, ATLANTA, GRAND OPERA HOUSE.  
JAN. 25, NEW ORLEANS, GRAND OPERA HOUSE.  
FEB. 3 & 4, MEMPHIS, GRAND OPERA HOUSE. FEB. 5 & 6, NASHVILLE, VENDOME THEATRE.  
FEB. 7 & 8, LOUISVILLE, MACAULEY'S THEATRE. FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE.  
FEB. 17 TO 21, CINCINNATI, GRAND OPERA HOUSE.  
FEB. 21 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.  
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.  
MAR. 30 TO APRIL 1, CLEVELAND, ELICAD AVENTE OPERA HOUSE.  
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.  
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.  
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.  
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.  
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.  
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.  
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

29. D'Armond Repertoire co. Jan. 24. Blind Boone Concert co. 6, 7.

**NORFOLK.**—AUDITORIUM OPERA HOUSE (A. C. Wood, manager): Charles Cellar Door 18 to fair business in spite of rain; performance well received.

**JOLIET.**—OPERA HOUSE (William H. Hushizer, manager): Down in Dixie 14, large house. The Great Brooklyn Handicap 21, fair business. The Wicklow Postman 25. The Passing Show 28. A Bunch of Keys Jan. 1. LEM: H. W. Nelson, of Streator, Ill., has been engaged as stage manager for the theatre.

**KANKAKEE.**—ARCADE OPERA HOUSE (Charles Cobb, manager): The Midway Flow 17, good play to fair house. The Wicklow Postman 26, Charity Fall 26, Americans Abroad Jan. 14.

**AURORA.**—OPERA HOUSE (J. H. Plain, treasurer): Brooklyn Handicap 20, excellent entertainment; small house.

**PRINCETON.**—APOLLO OPERA HOUSE (C. G. Cushing, manager): Wild Goose Chase 23, fair house, performance fair.

## INDIANA.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Mr. and Mrs. Sidney Drew were well received by a fair house 20. Yale College Glee Club 21, Hopkins' Trans-Oceanic Star Specialty co. 25 and matinee. People's (T. J. Groves, manager): A Texas Soot, with Tim Murphy at their heels, drew a packed house 22. Mrs. General Tom Thumb 25. Joe Ott in The Star Gazer 29, Nellie McHenry Jan. 5.

**MARION.**—MEMORIAL HALL, SOLDIERS' FLAG. This house was opened 16 with Tilden's Black Flag. The general public are not allowed to attend the performances at this house unless notified through the local papers. Cos. playing there do so on a certainty, their expenses being defrayed by the home authorities. WHITE'S OPERA HOUSE: House dark the past week. St. Plunkard 25. LEM: Fred Sweetser has resigned from the management of White's and accepted the management of the Delphos (O.) Opera House.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C. A. Curtis, manager): O'Hooligan's Masquerade co. 19 to large house, fair performance. An Ideal Theatrical co. of Jan. 8-11. LEM: Lew Pang Borne, manager of O'Hooligan's Masquerade co., reports big business through the West. He has signed with W. B. Watson to manage the stage and put on afterpieces at his new Biou Theatre, Newark, N. J.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): Mr. and Mrs. Sidney Drew, supported by a very competent co., presented A Bachelor's Baby to light business 19. The performance was a meritorious one, and thoroughly delighted the audience, who demonstrated their appreciation by liberal applause. The light business was probably caused by the management relying too much on the reputation of Mr. and Mrs. Drew, as their billing was too poor. Sidney Drew made most excellent Adjutant Darcy, and his droll comedy work was highly appreciated. Mrs. Drew appears to good advantage as Billy Breeze, the bachelor girl, and gave a charming impersonation of that character. The supporting co. is a good one, and contribute largely toward making this a most delightful performance. Walter T. Matthews in Orpheus 25. Florence Rudley Jan. 4, Rice and Barton 5, Creston Clarke 13, Danny Mann 16. LEM: Danny Mann reports big business for his new comedy, Mrs. Finnegan.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): All the Comforts of Home gave the best performances seen here this season 23, 24 to fair-sized audiences. Grand concert by Quinton's Orchestra Christmas evening. An old-time fiddling match for the benefit of the poor New Year's Eve; span of life Jan. 2.

**PORTLAND.**—AUDITORIUM (A. D. Miller, manager): Merchants' Carnival 21-25, good attendance in spite of bad weather. LEM: Asa Cummings, who was with the Special Delivery co. in the capacity of stage carpenter, has returned home. He says he left the co. traveling on his baggage, and had not paid salaries for ten weeks.

**NEW HARMONY.**—THAL'S OPERA HOUSE (Al Gilbert, manager): A Christmas party was given 23 by children. An interesting program was rendered, and the young folks are proud of their success. LEM: The Schubert Quartette at Library Hall 21. Every seat sold several days before the entertainment.

**FRANKFORT.**—COLUMBIA THEATRE (Anghe and Beunefield, managers): K. of P. Minstrels (local) 19, excellent performance to S. R. O. Carrie Russell 21, good house performance very poor. Katie Emmet 25, large advance sale. Joe Ott in The Star Gazer 31, Pauline Hall Jan. 3, Span of Life 6, Great Brooklyn Handicap (return date) 9.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): How's A Bunch of Keys 21, good house, excellent performance. Joe Ott in The Star Gazer 30, Nellie McHenry Jan. 3.

**ELKHART.**—BUCKLIN OPERA HOUSE (David Carpenter, manager): O'Hooligan's Masquerade gave a pleasing entertainment to a fair house 21.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (S. R. Patterson, manager): Country Circus to large business 19, and pleased the people. Flanagan's Wedding 20 to fair business. Danny Mann 25 with matinee. Frohman's co. in The Wide 26, J. K. Emmet 28. On the Mississippi 20, Robert Hillard Jan. 1, Joe Ott in The Star Gazer 3, William C. Andrews co. 6.

**RICHMOND.**—PHILLIPS OPERA HOUSE (J. H. Dobbs, manager): Dark 17-21. All the Comforts of Home 25, two performances. George W. Monroe in A Happy Little Home 26, Jessie Mae Hall 30 Jan. 4, Trilby 8. THE BRADLEY (George Bradley, manager): A Straight Tip 28, poor business. Walker Whiteside in Richard III. 27, Life on the Point Jan. 1, Joe Ott 8. LEM: Frank McGilney has retired from the management of this house.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): The Rosedale Amateur Dramatic Club, assisted by home talent, presented Nigger Nell to a large and well-pleased audience 21. O. T. Farner Hopkins 25.

**VINCENNES.**—GREEN'S OPERA HOUSE (C. G. McCord, manager): Hopkins' Trans-Oceanic Specialty co. appeared 23 to poor business. The co. from start to finish is an excellent one, and it is to be regretted that they were not more liberally patronized. Mrs. Tom Thumb and her co. of Hippogriffs will appear 26, and Joe Ott as The Star Gazer 28. LEM: Walter H. Ford of

the Hopkins Specialty co. is slowly recovering from a compound fracture of the ankle received in St. Louis some two weeks ago.

**WABASH.**—HARTER'S OPERA HOUSE (Harter Brothers, managers): House dark 24-30. LEM: Cos. playing Anderson and Fort Wayne can put one night here to advantage on route either way.

**TERRE HAUTE.**—NAVY'S OPERA HOUSE (James R. Dickson, manager): Country Circus 20, Joe Jefferson 21 in Rip Van Winkle; good house.

**GOOSHEN.**—THE IRVING (Frank Irwin, manager): Dr. Hedley of Cleveland lectured to a very large and highly-pleased audience 20. J. K. Emmet 27.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Flints 16-24, except 17, to fair business. The Country Circus 17, played a good-sized audience. Emily Ranker in Our Flat 25.

**GREENCASTLE.**—HANNAMAN'S OPERA HOUSE (G. Blake, manager): House dark.

**UNION CITY.**—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Entertainment given by W. J. Knight 20, played a good house. George W. Monroe in A Happy Little Home 27.

**HUNTINGTON.**—OPERA HOUSE (H. E. Rosebrough, manager): Gallagher, West and Watson 20 in O'Hooligan's Masquerade made an immense hit, business fair. Frohman's co. in The Wide 21.

**MADISON.**—GRAND OPERA HOUSE (F. E. De Leste, manager): House dark 16-21, and owing to cancellations dark 23-28.

**ANDERSON.**—GRAND OPERA HOUSE (I. E. May, manager): Finnigan's Wedding 19 to poor business and poor performance. Florence Rudley in The Captain's Mate 21, performance fair, business fair. Stuart Robinson in The Rivals 23 to good business and a very pleasing performance. Straight Tip 25, Frederick Hancock 30, Nellie McHenry 31.

**LAWRENCEBURG.**—ODD FELLOWS OPERA HOUSE (Hornberger and Probst, managers): House dark 23-28.

**KOKOMO.**—OPERA HOUSE (H. E. Henderson, manager): Paul Alexandre Johnson, the mind-reader, 12, small attendance but good satisfaction. Flanagan's Wedding 21; good house, satisfied audience.

## INDIAN TERRITORY.

**COALGATE.**—OPERA HOUSE (John Farinond, manager): Dark week ending 21.

## IOWA.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): My Wife's Friend played to fair business 16, performance good. Charles H. Vale's Newest Devil's Auction pleased a good-sized audience 17, excellent performance. The Devil's Auction has been greatly changed since its last visit here, much new scenery has been added, and the specialties are excellent. Pudd'nhead Wilson 25, On the Mississippi 28, The War of Wealth 28, Clay Clement Jan. 1. GRAND OPERA HOUSE (William Foster, manager): A Money Order, played to fair-sized houses 26, 27, satisfactory performance. Ida Van Cortland 30-Jan. 5.

**DECORAH.**—GRAND OPERA HOUSE (C. J. Weiser and R. B. Morris, managers): The Jolly Della Pringle co. 21-28, with Wednesday and Saturday matinees. STEVEN'S OPERA HOUSE (George W. Heggrus, manager): The Don C. Hall co. 23-28 in repertoire. LEM: Manager Weiser will return from the South this week. Treasurer Goddard's wife will entertain Della Pringle while here this week.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): My Wife's Friend drew unservedly light house Dec. 22. Ezra Kendall has revamped A Pair of Kids, and presented it matinee and evening 25. Ezra is very popular here, especially among the ELKS, and had good houses.

**OSKAHOUSA.**—MASON'S OPERA HOUSE (H. L. Briggs, manager): Julie Walters Dec. 18 to fair house, good performance. Iowa State Eldesthood 25 gave three performances to packed houses. Jane Combs Jan. 9, Limited Mail II.

**FORT DODGE.**—FESSLER OPERA HOUSE (Rankin and Smith, managers): Ida Van Cortland Dramatic co. for one week.

**IOWACITY.**—OPERA HOUSE (Perry Clark, manager): Ury C. Andrews' My Wife's Friend to a very small audience 24. LEM: On account of vacation in the State University, there is nothing booked till about the middle of January.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Koehl, manager): Charles A. Vale's Newest Devil's Auction was presented to an appreciative audience, and gave good satisfaction 19. James B. Macklin's Grimes' Cellar Door 20, good house.

**MUSCATINE.**—COLUMBIA OPERA HOUSE (Carl Lenderker, manager): Kinzie Comedy co. 23-25, Oberlin Glee Club Jan. 2.

**DAVENPORT.**—BURTON OPERA HOUSE (Charles T. Knott, manager): Frank Walters Dec. 18 to fair house, My Wife's Friend to good business 25. John Dillon 26, On the Mississippi 29.

**BOONE.**—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Jules Walters' A Postal Order played to a good house 20. A Pair of Kids 30.



**AMSTERDAM.**—**OPERA HOUSE** (A. Z. Neff, mana, ger): Ethel Tucker 23, one week, to crowded houses, giving the best of satisfaction.—**ITEM:** This being Miss Tucker's old home, she held a reception after the matinee Christmas, and she greeted all her old friends.



Coming: Widow Heddat Jan. 8, Hanford, Spencer and O'Brien, Merry World.

**VONKERS.**—MUSIC HALL (William J. Bright, manager): Shaft No. 2 gave a first-class performance 25 to a packed house, standing room being all sold. The coal mine and electrical storm scenes were excellent. Rising Generation Jan. 1.

**ITABACA.**—THE LYCEUM (M. M. Gustadt, manager): Richard Mansfield to good business 19. Edward Harrigan to good business 23. Stuart Robinson Jan. 2. Thrilly & Wilbur Opera Co. 6 H.

**HORNELLVILLE.**—SHATTUCK OPERA HOUSE (S. Oroski, manager): In spite of the worst storm of the season, Lincoln J. Carter's Fast Mail had a very large and decidedly pleased audience 21. The co. was excellent, and the author has gone to the limit in the way of scenery and mechanical effects. Old Homestead 28. Thomas E. Shea Jan. 6, one week.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Cotton King tested the capacity of the house both evening and matinee, 25. The co. gave excellent satisfaction. The Fencing Master 28; Maud Hillman 29. The Merry World 7.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Grindley, manager): House dark week of 23.

**PENNYVAN.**—SHUTTARD OPERA HOUSE (C. H. Sisson, manager): Uncle Tom's Cabin 21 to good business in spite of the inclement weather. The Country Merchant 25.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Old Rube Tanner 19 to light business. Gloriana by C. L. Young co. 24 to fair business and a pleased audience. The Fencing Master 28, return date. The Fencing Master, Cecil Spomer Repertoire co. the week of 30.

**MEDINA.**—BEST'S OPERA HOUSE (Cooper and Hood, managers): A Cat's Paw 30.

**ONEIDA.**—MUNROE OPERA HOUSE (E. J. Preston, manager): The Howard Stock co. closed a week's engagement 21 to fair business. The co. is one of the best popular priced repertoire attractions that has visited here in years.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and West's Minstrels 20 very large business, pleasing highly. The Fast Mail 25 matinee, fair evening. K. O. Rush City 26. Katie Claxton 26. The Capitol Jan. 1. Gattick Burlesque co. 2. Trip to Chinatown 8. White Squadron 9. Ward and Vokes 13.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Stetson's U. T. C. 20 to good business. The co. was up to the standard. Old Rube Tanner Jan. 1. Wilbur Opera co. in Falka 6. Side Track 18.

**OVERVILLE.**—KASSON OPERA HOUSE (A. L. Covel, manager): Hindoo Fakirs gave good performance 25. The Capitol 27. Crown Hollow Jan. 2. Rich Stock 6 H. Outcasts of a Great City, booked for 31, was canceled.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A. Skinner, manager): John E. Kelly, assisted by local talent, gave a good performance to an appreciative audience at his benefit 25. The Fast Mail 28. English Handbell Ringers Jan. 2. CROSBY OPERA HOUSE (W. H. Crosby, manager): House dark 14-21, Dan McCarthy 28.

**CANANDAUA.**—GRAND OPERA HOUSE (McKee and Matthei, managers): Pete Baker and Will S. Rising in Uncle Sam 25 to the capacity of the house; performance fair.

**KINGSTON.**—OPERA HOUSE (C. V. Dubois, manager): Temptation of Money 25, good sized audience. Kennedy's Playboys 30 Jan. 4.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Outcasts of a Great City 25 to big house. Lee week of 30.

**HERKIMER.**—GRAND OPERA HOUSE (H. A. Diemel, manager): Dark until after holidays.

**PLATTSBURG.**—THEATRE (W. A. Drown, manager): Will's Two Old Crones 25, a poor performance to a full house. New York Stars 27. Tony Farrell Jan. 1. Rice's 1192 1.

**HUDSON.**—OPERA HOUSE: House dark 19-20. Thomas O. Seabrooke 28.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Crown Hollow 31. Widow Heddat Jan. 5.

**WARSAW.**—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 23-24. A Thoroughbred 20. Two Old Crones Jan. 7.

**COHOES.**—CITY THEATRE (Powells and Williams, managers): Leoni and Everett's Burlesque co. to good attendance 20, 21. Pawn Ticket: 210 Christmas night to good attendance. The White Squadron 28.

**CORTLAND.**—OPERA HOUSE (Warner Reed, manager): House dark 19-21. A Cat's Paw Jan. 1. Professor Lee, the hypnotist, 6-11.

**DANVILLE.**—BLACKMAN OPERA HOUSE (L. H. Heckman, manager): Last Mail 20, fair business. A Country Merchant 25. A Thoroughbred 31. Union House co.'s ball and reception Jan. 4.

**ELMIRA.**—LYCEUM THEATRE (Wagner and Reis, managers): Dark 19-25. Lost in New York 27, 28. The Fencing Master 31. Stuart Robinson Jan. 1.

**AUBURN.**—BURTS OPERA HOUSE (E. S. Newton, manager): The Wheeler Kites, a local organization, sang Hernani to crowded houses 17, 18. Edward Harrigan did only a fair business 20. Carter's Fast Mail to a good house 21. Human Hearts, matinee and night Christmas, to S. R. O.

**BALDWINVILLE.**—HOWARD OPERA HOUSE (H. Howard, manager): Emily Alvord's physical culture pupils gave their entertainment for the benefit of the football team 20. Pete Baker 30.

**PORT JERVIS.**—OPERA HOUSE (George Lea, manager): Minnie and Frederic Seward in repertoire 21-28 at popular prices; pleasing performances, business good. The Fencing Master Jan. 2. Theatre Non-Maxine (Ed Fuller, manager): McKee and May Comedy co. 21-25, light attendance, satisfactory entertainment.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Katie Rooney in The Derby Mascot 20 for the benefit of the Citizens' Reed Fund, which netted that organization about \$80. The Thoroughbred delighted a large and select audience Christmas night.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Hudson, manager): McKee and May co. 19-21 came as a cheap show, and left with a reputation considerably cheaper. New York Philharmonic Club 30.

**GLENS FALLS.**—OPERA HOUSE (F. F. Pruby, manager): Two Old Crones 21 to poor house; performance fair. Rice's Comedians opened 28 to fair business; performance fair. Catholic Fair 30 Jan. 7.

#### NORTH CAROLINA.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (R. H. Griffin, manager): The Stowaway 21, with excellent support, gave one of the best performances of the season to fair business. Don Cartel made a hit as Chucky. Dark 22-30.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): Minnie Madgett Fiske in The Queen of Lairs 19 to good business. Nothing here this season has been so enjoyed and appreciated. The Stowaway on 25 and matinee; large house at matinee, small at the night performance.

**CHARLOTTE.**—OPERA HOUSE (N. Gray, manager): Charlotte Amateur Dramatic Club 27, enthusiastically received by a S. R. O. house.

#### NORTH DAKOTA.

**FAROE.**—OPERA HOUSE (C. P. Walker, manager): Thrilly to large business 16. The co. closed their season here. Dainty Katie Putnam will present C. T. Daze's Old Lime Kila 27. The piece has been presented here before, and its popularity insures a crowded house. Her scenery used in the production was painted by St. John Lewis, who was formerly a resident of Fargo. The Cartoons in the operatic comedy, The Lily of Killarney Jan. 5.

**GRAFTON.**—OPERA HOUSE (W. W. Robertson, manager): Sanford Dodge and the Lyceum co. presented Damon and Pythias 18 to a S. R. O. house. Major R. H. Henderson and son, assisted by State talent and L. O. O. F. Lodge of this city, gave a fine performance 20.

#### OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Stuart Robinson in The Rivals and Government Acceptance 17, 18, fair business. His selection of The Rivals for opening performance was bad management as the comedian, although of great ability, is not adapted for the part of Bob Acres. Dark Russia to light business. The co. is capable and gave the play a good interpretation. PARK THEATRE (Harry E. Feicht, manager): The Light on the Point to light

business 19-21. A Midnight Special to crowded houses 22-29. The play added to good scenic and mechanical effects pleased lovers of this kind of drama. MORIAL HALL (Soldiers' Home): Darkest Russia to crowded house 20. The startling scenes and strong characters render the play intensely interesting and received the mark of approbation. With Marie Dresser, a leading member of Darkest Russia co. was several seasons ago in the cast of the Summer Dramatic co. at the Soldiers' Home. He renewed old acquaintances during his short engagement in the city. Manager Benoit had packed houses at both the Grand Opera House and the Park Theatre on Christmas night.

**COLUMBUS.**—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Pauline Hall 22-25, fair business. RE-26-28. Al G. Field's 29-31. The Bostonians Jan. 1-2. ITEMS: Al G. Field's 29-31. The Bostonians Jan. 1-2. They gave a benefit for the Mt. Carmel Hospital 30, 31. Old Pop Clifton, a former correspondent of THE MIRROR is here superintending the erection of scenery at the Grand Southern Theatre for Messrs. Soman and Landis. George Jackson will join a Railroad Ticket in Kansas City and resume his old position. John Vogel spent the Christmas holiday at his home here. He reports Killarney as doing a fine business. He is engaging a line co. for his minstrel show next season.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): F. Oroski Bindley in the new Captain's Mate to a well-pleased house 18. The best opera co. in Massett 19-20. Date 21 to a big house and S. R. O. sign out. The Merry Melotte co. some weeks ago disbanded here owing to the departure of the backer. The co. remained here and Mr. Melotte succeeded in interesting R. Jay Batten, Louisiana, as backer. New people were brought on and after rehearsals went to Paris for an opening. F. Oroski accompanied by Dr. Constable George E. Fene in the interests of the tel. bill. After a small house the baggage and scenery were attached by Deputy Pence and brought back to Urbana. Some of the male members walked back here. The attachment suit will be tried 26 before a Justice of the Peace. Alice Hamilton, soprano of the co. secured an engagement with the Leon co., which was here 25-28.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (Percy A. Walling, manager): McDoodle and Poodle is good business. Minerva Dorr in Niohe 26.

**CANAL DOVER.**—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Minerva Dorr, with an excellent co. in Niohe, 21, good house. The Royal Hawaiian Military Band 25. Gilbert Opera co. 28. The Dazzler Jan. 4. Alabama 17.

**POMEROY.**—OPERA HOUSE (E. J. Keiser, manager): Anna Davis and Rockfall Street co. in The Fainting Princess and Ophelia 18. Schubert Symphony 24. Rice and Barton's Comedians 26.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Harry and Carrie Webber drew good houses week of 16-21.

**HAMILTON.**—GLOBE OPERA HOUSE (Condon and Vogt, managers): Tim Murphy in A Texas Steer to a fair house 21.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Texas Steer 18, crowded house, co. very strong. Alabama Jan. 2.

**BOWLING GREEN.**—GRAND OPERA HOUSE (Heckey Brothers, managers): Guy Brothers' Minstrels 23, good business notwithstanding the very disagreeable weather. Owing to a mishap at the Electric Light Works, the performance was given with coal-oil lamps as footlights.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Foltz, manager): Lincoln J. Carter's new play, The Fencing Master, Pauline Hall 19-20. The Dazzler 28. Black's Opera House (Samuel Waldman, manager): The Dayton Symphony Concert 25.

**TOLEDO.**—PEOPLE'S THEATRE (S. W. Brady, manager): George Monroe in A Happy Little Home to fair houses 22-26, good co. which includes Harry Hutto, Blanche Chapman and Dorothy Drew. Stuart Robinson in The Rivals and Government Acceptance 27, 28. Sidewalks of New York 30. White Squadron Jan. 6.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers): Minerva Dorr in Niohe 18, played against a fire to light house. M. R. Leavitt's Spider and Fly 21, good business.

**PAULDING.**—GRAND OPERA HOUSE (J. P. Gasset, manager): Dark 16-21. Model Opera House, Dark 16-21.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark 16-21.

**ST. MARY'S.**—THE GRACE (J. A. Smith, manager): Host's A Trip to Chinatown 25. The people were all sold two days before time to open the doors and standing room was at a premium. The people were well pleased and were loud in their praise of the performance. Host's A Trip to Chinatown 25.

**MANSHIELD.**—MEMORIAL OPERA HOUSE (E. R. Enly, manager): Alabama gave a fine performance to a good house. The Lincoln Tree Club is and an audience of 400 people. Circle D. A. 20, one of the largest houses of the season and giving one of the finest performances in the history of the house. Stuart Robinson 30. The Dazzler Jan. 1. The Gormans 3. Lewis Morrison 28.

**NEWARK.**—MEMORIAL AUDITORIUM (Foreman Rosebraugh and Somerset, managers): Egypt, a spectacular opera, was presented by local talent 19-21 to large business. Pauline Hall in Darkest 27. MUSIC HALL (J. H. Miller, manager): House dark week of 16.

**FINLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Trip to Chinatown 21. S. R. O. De Haven Comedy 23-28. Spider and Fly Jan. 1. A Green Goods Man 4. Morrison's Faust 8. The Gormans 11. Darkest Russia 14.

**FORTORIA.**—ANDER OPERA HOUSE (Campbell and Veon, managers): M. R. Leavitt's Spider and Fly 19, good house, fair performance. A Trip to Chinatown is Baggage Check Jan. 4. Faust 7. Thrilly (Palmer's) 15. Niohe 18.

**TROY.**—OPERA HOUSE (Lee and Timplin, managers): The Gilbert Comic Opera co. in La Mascotte 11 gave a good performance to fair business. The Leon's Comedians opened 23 for three nights and Christmas matinee to light business.

**HILLSBORO.**—BELL'S OPERA HOUSE (Frank Ayres, manager): A Bunch of Keys 19, every seat sold before the doors were opened and many turned away; performance very fine and all delighted. Trip to Chinatown 31.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Gilbert Opera co. 14, very clever performance to a very nice house. A Trip to the Circus 19, poor business.

**SANDUSKY.**—NEW NICHOLS OPERA HOUSE (Charles Reed, manager): Charles Reed and his excellent co. presented Alabama 21 to a large and well-pleased audience. The German dialect and singing comedian J. E. Toole in Killarney and the Rhine has a large advance sale for 25. Al G. Field's European Minstrels 28. ITEMS: Manager Charles Reed was in Columbus, O., 22 on a business trip.

**MARIETTA.**—A THEATRE (M. G. Seipel, manager): House dark 25 Jan. 1, when the Gilbert Comic Opera co. appear. Killarney 2.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz, manager): Niohe, Christmas matinee and evening, drew large houses. The Dazzler 30. Al G. Field's Minstrels Jan. 1.

**COSHOCOTON.**—COSHOCOTON OPERA HOUSE (D. R. Keith, manager): Rice 21. S. R. O. excellent performance. Largest receipts ever known in this. Hawaiian Band 27. Gilbert Opera co. Jan. 6.

**STILESVILLE.**—CITY OPERA HOUSE (Charles J. Vogel, manager): Killarney 21, fair house. Katie Emmett is not with this co. as reported last week. Virginia Johnson plays the part formerly played by Miss Emmett.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Dark week ending 25. Special Delivery 19 and Night at the Circus 21 have canceled.

**CANTON.**—THE GRAND (L. R. Cool, manager): A Texas Steer 19, good business. Niohe played a small audience 20. Camille D. A. 21. Madeleine 21 played going business. A Cracker Jack 25 to the capacity of the house.

**MIDDLETOWN.**—SOCI. OPERA HOUSE (J. C. Brereton, manager): Frederick Ranch 25, large and well-pleased audience. Niohe 30.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): The Wilbur Opera co. played to fair houses week of 16. Spider and Fly 21, poor house and poor performance. Stuart Robinson Jan. 1.

**URICHVILLE.**—CITY OPERA HOUSE (Elvan and Vanover, managers): May Shaw Vandeville co. 19, small house and gave one of the poorest performances that was ever in the house. The Gilbert Opera co. 21, good house; performance good and gave general satisfaction. The Hawaiian Band 26.

**DEFIANCE.**—CHILDREN'S OPERA HOUSE (E. F. Enos, manager): A Trip to Chinatown 24, good performance

to fair house. ITEMS: William Carter, of the Patriots Opera co., is spending the holidays with his family here.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Rice and Barton's McDoodle and Poodle 21, excellent attraction and deserving of better patronage, receipts, 250. Host's Bunch of Keys 17, good co., fair business. Henry Rockfall and Anna Davis co. week of 23 in repertoire, poor houses the trip to Chinatown Jan. 1. Al G. Field's White Minstrel 3. A Baggage Check, return date 9.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, managers): A Trip to Chinatown 23, large and fashionable audience.

#### PENNSYLVANIA.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): The Waite Comedy co. opened for two weeks 21 to fair business. The co. has an engaged repertoire and is giving satisfaction to the audiences, which, on account of the holidays, are not as large as heretofore.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Worman, manager): Stetson's U. T. co. disappointed a packed house 16. Both co. and performance poor. H. Henry's Minstrels gave an excellent entertainment 21 to a crowded house. Frederic Blyden in Forgiven was the Christmas attraction; two performances were given to fair business. Little Trixie 30 Jan. 1. Hatch of Blind 21. Lost in New York 3. John Kennell 4. The Old Homestead 6. James Regan 9. The Fencing Master 10.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina, manager): Lost in New York 24 to a large audience, general satisfaction. John E. Brennan 31 in Tim the Tinker.

**WILLIAMSPORT.**—LYCEUM OPERA HOUSE (Wagner and Reis, managers): Callow and Kuno's Lost in New York 25, two performances to good business and very enthusiastic audiences. Scenic effects excellent, co. good. Kate Claxton in The Two Orphans 26. ITEMS: Mr. Reis, the junior member of the firm of Wagner and Reis, was here this week on business. His friends were pleased to see him.

**PITTSBURG.**—MUSIC HALL (J. A. MacDougall, manager): Thomas E. Shea opened a week's engagement 23 in his new play, The Man of War's Man. The principal members of Mr. Shea's support have been the same for five years, and are all favorites here. Dr. Phil Jan. 1. Clark's Female Minstrels 4.

**BROWNVILLE.**—RICHIE THEATRE (L. C. Richie, manager): Flora Stanford opened here for a week 21 to big business and made a big hit.

**PUNSKATUNNEY.**—MAHONEY, STREET OPERA HOUSE (Charles F. Mahoney, manager): Katie Rhoades co. 19-21 to good business. S. R. O. This was the first appearance of Miss Rhoades here. House dark 23-31. Tim the Tinker 4, Lost in New York 9.

**NEW CASTLE.**—OPERA HOUSE (Wagner and Reis, managers): The New England Home, by local talent, for the benefit of the Fire Department, 18, 19 to fair business. The Royal Hawaiian Band, booked for 20 for benefit of Phillips Hose Co., failed to appear, having reported as being in financial difficulties in Cleveland, O. ITEMS: John Doulos of the Corps of Paction co. spent 24 with friends and relatives in this city. Professor J. Elmer Grimm and Charles McCleary, both of this place, are with the co. Our city directory, just issued, places our population at 18,000.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (Thomas Brown, manager): The Lost Paradise played to a good house 19, gave the best of satisfaction.

**CARBONDALE.**—GRAND OPERA HOUSE (Dan F. Byrne, manager): House dark 17-21.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): The Joshua Simkins co. 20 to only a fair house. Tim the Tinker 23, moderate patronage. The Black Crook Jan. 3.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Coise Payton Dramatic co. opened 23 for the week in The Galley Slave to a packed house, excellent satisfaction. The Gormans Jan. 2. A Cracker Jack 4. Rice and Barton 10. The Black Crook 17.

**POTTSMILLE.**—A DECADE OF MUSIC (W. W. Mortimer, manager): Dark until after the holidays.

**WEEKSPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Gloriana gave a very clever performance 19. J. J. Coleman's Special Delivery to good business 21. Virginia Johnson in Killarney to packed houses matinee and night 25.

**WAYNESBURG.**—OPERA HOUSE (Cooke and Munell, managers): House dark 24-27.

**JEANETTE.**—OPERA HOUSE (A. E. Ritz, manager): Borderland, by local talent, was presented to a large house for the benefit of striking glass packers. Performance fair. St. Cecile Concert to a fair audience 21, first-class performance. Perrow and Wayne Music and Comedy co. 28. Down the Slope canceled.

**SCRANTON.**—ACADEMY OF MUSIC (M. H. Burgen, manager): T. E. Shea 19-21 in The Slaves of Sin, The Man of War's Man, and The Snares of New York, all to good business. Old Homestead 23, 24 to packed houses. Oliver and Kate Byron 25, matinee and evening, in The Ups and Downs of Life to packed houses.

**DAVIS.**—THEATRE (George E. Davis, manager): May Smith Robbins in Little Trixie 19-21 to good business. Flynn and Sheridan's Big Sensation 23-25 to large business. THE FROTHINGHAM (Wagner and Reis, managers): The Merry World 18 to fair business. Kate Claxton 25, matinee and evening, in The Two Orphans to packed houses.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Haggaves, manager): The Gormans in The Gilhooly's Abroad 25 and matinee; S. R. O. U. T. C. 27. The Globe Trotter 28.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): Teachers' Institute 16-21; Wild Oats (local) 26, 27.

**LANCASTER.**—FULTON OPERA HOUSE (R. and C. A. Vecker, managers): Waite's Comedy co. in repertoire of popular plays drew hardly fair houses at prices 16-21. Fabio Romani pleased fair-sized audiences 24, 25. The Gormans in The Gilhooly's Abroad 28. The Silver King 27.

**SHAMOKIN.**—G. A. R. OPERA HOUSE (J. F. Osler, manager): Welsh Brothers' Vaudeville co. failed to appear 20-21. Tim the Tinker 24 to a fair-sized audience.

**MT. CARMEL.**—BUENOSIA POST OPERA HOUSE (Joseph Gould, manager): Post E. Brown in Tim the Tinker 25, entire satisfaction to a crowded house. On Erin's Shores 30.

**LANSDOWN.**—OPERA HOUSE (J. B. Breslin, manager): Stetson's U. T. C. 16 to fair business. Joshua Simkins made a quick date 19 to a small but pleased audience. Tony the Convict (local talent) 20-21, one of the best performances ever seen at this house. Receipts \$40, went to cheer the needy poor on Christmas Day.

**CONNELLSVILLE.**—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The Runaway Wife 21 to a small house. James A. Reilly in The German Soldier 21 gave a good performance to a fair-sized and fashionable audience. C. R. Jones' specialty on 24-25, opening night to a small audience; unsatisfactory performance.

**READING.**—ACADEMY OF MUSIC (John D. Mishler, manager): Stetson's U. T. C. attracted two large audiences 21. William Hoe in The Globe Trotter Christmas night, performance much enjoyed by large audiences. GRANT OPERA HOUSE (George M. Miller, manager): Peck's Bar Kor, amused large audiences 23-25. The performance was well received.

**REID.**—THEATRE (Charles Gilder, manager): New Night Owls Barbers gave good performances to large houses week of 23.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager): Coise Payton New Year's week, canceled. Gloriana 30.

**FRANKLIN.**—OPERA HOUSE (James P. Keene, manager): Cecil Spooner did very good business 16-21. Morrison's Faust did well 21.

**BUTLER.**—PARK THEATRE (George Reuthalter, manager): Gloriana 20, good house. A Cold Day 23, average business. Runaway Wife 25, fair house.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, managers): ITEM: Professor J. G. Hoffman, of Waverly, N. Y., is making arrangements for producing his new opera here entitled 1906.

**CORRY.**—WEEKS THEATRE (L. A. White, manager): Morrison's Faust 19 to good business. Press and public loud in their praise. Boyd's Minstrels 25 to a top-heavy house.

**UNIONTOWN.**—GRAND OPERA HOUSE (J. F. Millhouse, manager): Clifton and Middleton co. opened 23 to a packed house. Christmas matinee and evening, S. R. O. Co. first-class.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Morrison's Faust 18 pleased a large attendance. The Old Homestead 30, Crawford

brothers' Minstrels Jan. 1, Edward Harrigan 3, Tucker 6-12.

**UNION CITY.**—COOPER OPERA HOUSE (J. H. Blanchard, manager): The Man from Maine 20, 21, local talent, poor business on account of bad weather. Gloriana 27. A Cold Day 31. Two Old Crones Jan. 8.

**MAUCH CHUNK.**—OPERA HOUSE (John H. Faga, manager): Stetson's U. T. C. 7 to good business, performance good. Harries and Galschger's Standard Dramatic co. opened for week of 23 to good business.

**THUSVILLE.**—OPERA HOUSE (John Gahan, lessee): Morrison's Faust 20, excellent performance; scenery superb, good house. Tusville Athletic Club 25, good entertainment 1 to a good house. Madge Tucker Jan. 2. Princess Route 6. A Thoroughbred 9. 8 Reils 17.

**OH CITY.**—OPERA HOUSE (C. M. Loomis, manager): Coise Payton Comedy co. finished week of Dec. 13 to good business. Mrs. Van Edin in Gloriana 25, matinee, light house, evening, good attendance, fair performance. Troop Club (local) Jan. 4. Edward Harrigan 8. A Thoroughbred 11. V. M. C. A. (local) 14.

**CLEARFIELD.**—OPERA HOUSE (T. E. Clarke, manager): Howard's Hibernica made an unsuccessful attempt to amuse a small house 24. The co. is but a shadow of the once popular Howard's Hibernica. The Shadow Detective Jan. 3. Muddy Tucker 6-8.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): On Erin's Shores 24 to the best business ever done in Bethlehem on a Christmas eve. Stetson's U. T. C. co. 28. D. B. 30. CENTRAL THEATRE (H. A. Gorman, manager): The Andy Lewis Repertoire co. 23-25 to fair business.

**MAHONEY CITY.**—OPERA HOUSE (J. J. Quirk, manager): The house, through canceling of several dates, was dark for two weeks. The Welsh singing co. drew large houses 25. Charles Steck, lecturer, 31.

**FRANKFORD.**—MUSIC HALL (William R. Allen, manager): The White Crook 24, fair performance to a top-heavy audience. Stetson's U. T. C. 25, good performance to a crowded house. Little Trixie 28-29. Fabio Romani 31. Joseph Callahan's Faust Jan. 1. On Erin's Shores was booked for 23, but did not appear.

**EASTON.**—ARIEL OPERA HOUSE (Dr. W. K. Detweiler, manager): The English was the Christmas attraction and did the usual holiday business. Coon Hollow 27. Widow Heddat 28. Primrose and West 31. Jolly Old Chums Jan. 1.

**ERIE.**—PARK OPERA HOUSE (Wagner and Reis, lessees): The Wilbur Opera co. delighted large audiences at the Park during Christmas week. The engagements to follow are The Old Homestead and One of the Boys. A fine party, made up by the Park Opera Co. of this city, attended the opera







## 9



## TELEGRAPHIC NEWS

## CHICAGO.

## Holiday Business Not Up to the Mark—Hall's Chronicle of Amusements.

[Special to The Mirror.]

CHICAGO, Dec. 30.

Business at the theatres here has not been up to the usual holiday mark by any means. Of course, all of the houses had crowded Christmas night, but the matinees were not unusually large, and the business the balance of last week was light, only Sothorn, at Hooley's, playing to large houses. His audiences are to the capacity at nearly every performance of *The Prisoner of Zenda*, and he is to remain two weeks longer. He deserves success, as his is a strong play, and the company is of the best. Nat Goodwin follows him in his new play *Ambition*, so the Hooley record is likely to keep up for some time.

Captain Anson had a fair week at the Grand with *A Runaway Colt*, though by no means so large as expected. The captain is not a bad actor. I know worse ones who have been on the stage for years. He was given a great reception the first night. The company is all right. Affie Warner succeeded Mrs. Lackaye in the soubrette role Saturday night. Frank McKee was here for a few days, but left for Lafayette, Ind.

At the Christmas dinner of the Forty Club, held at the Wellington Friday evening last, the stage and the pulpit clasped hands, our chaplain, the Rev. E. M. Stires, exchanging compliments with James Connor Roach, Frederick Warde, and C. F. Flockton. The club's annual ladies' dinner will take place next month. The club has had pleasant holiday letters from Beerbohm Tree and Joseph Hatton.

After a good week in the Mountebank at the Schiller, Mr. Warde and his fine company gave *The Lion's Mouth* to-night, and will be seen during the week in Julius Caesar, Virginius, Damon and Pythias, and *The Mountebank*. It is his last week.

That clever wit and royal good fellow, James Connor Roach, is still at McVicker's with his enjoyable play, *Rory of the Hill*, and he will remain there until Jan. 11, when we shall see Frank Mayo in Mark Twain's *Pudd'nhead Wilson*.

There is a queerly built variety team here now—one a tall, bowlegged man, and the other short, with knock-knees. I walked downtown behind them the other day, and they spelled "os."

With a brilliant new lobby and many other improvements, the Chicago Opera House has started in finely under its new management, and Eddie Foy with *Little Robinson Crusoe* has caught on at popular prices. The Nelson Family is an added attraction. Douglas Flint has taken the place of Henry Norman, who went East to join *The Lady Slavee*. The Passing Show follows next week, and Messrs. Kohl, Middleton and Castle have some fine bookings.

I have Colonel Wilton Lackaye's unique Christmas and New Year's souvenir card, showing his own sweet self and Svengali. Characteristically enough, the card is tied with the national colors. I have noticed, by the way, that since Mr. Lackaye has been playing in Washington the talk about war with this country has subsided in London.

Rob Roy still goes on merrily at the Columbia, and Manager Whitney's fine company is winning golden opinions.

The glad rumor comes to us that Ted Marks is soon to bring Yvette Guilbert to us. The combination of Yvette's loud songs and Ted's boisterous trousers would seem to call for a disorderly warrant.

Sol Smith Russell's annual engagement at the Grand opened to-night with a big audience, the comedian making an excellent impression as Bob Acres in *The Rivals*. During his second and last week he will give us Mr. Valentine's Christmas and An Every Day Man.

W. A. McConnell sends me a picture of himself. You would never think it to look at him. I also have Christmas cards from George Adams, the clown, J. E. Dodson, and Davis and Keogh's *Girl Wanted* company, "eating turkey at Buffalo, where they put them off at." Another card comes from George Monroe, of *A Happy Little Home*.

Bartley Campbell's *White Slave* had a great house at the Haymarket last night.

From Kaukauna, Wis., Al McPhail sends me Miss Ima Waiter for the soubrette album. Regards to Mr. Fanny.

Dear old Harry Pitt writes me from Minneapolis that his old success, *The Raiah*, has hit 'em hard. They expect soon to arrange a Chicago date.

The Alhambra and the Academy of Music made a shift yesterday. Down in Dixie going over to the latter house, and the Black Crook taking its place at the South side house.

Here is a remark which may be old, but it has just reached me. "Old man," said one professional to another, "the more I see of your acting the better I like your card tricks." You can all guess the names.

George Frohman's *Wife* company drew two big houses to the Lincoln Theatre yesterday, and up at Haylin's *The Brooklyn Handicap* was the card.

L. G. Smith, Jr., your New York theatrical trunk man, sends me a "make-up" box arranged for valuable papers and ascribed "Hon. Biff Hall." I shall now hustle for the valuable papers.

Bart Williams is a contributor to the soubrette album with Dimples Muir, from dear old Beantown.

Stewart Allen, of Sol Smith Russell's company, was at the Grand the other night when one of two men next to him turned and said, "This is a great show. We came here last week to see *A Social Highwayman*, but there was no safe-cracking in it and it was tame. But this Anson play is great." There is good taste for you.

Very dull here. Look for better things in '96. Happy New Year. [BEE HILL.]

## CINCINNATI.

## Two Comic Opera Attractions—Robinson's Theatre Closed—Gossip.

[Special to The Mirror.]

CINCINNATI, Dec. 30.

Christmas week weather was very much against theatricals, and the business done was not what the openings justified. Christmas night we had a blinding rain-storm, and the next day the severest storm of the season.

New Year's week we are running to comic opera. Camille D'Arville brings her successful opera company to the Walnut in *Madeleine* or *the Magic Kiss*. The audience that greeted her to-night was large and enthusiastic. The acting of George C. Boniface was as funny as ever. Hansel and Gretel follow.

At the Grand Pauline Hall opened with her

company to-night in *Dorcas*. Many new musical numbers have been written for the opera since it was seen here last year, and Miss Hall proved as attractive as in her former engagements. Five hundred newboys were in the gallery to-night, the guests of Miss Hall.

George W. Monroe began his engagement Sunday afternoon at Heuck's in *A Happy Little Home*. He was always a favorite here in *My Aunt Bridget*, and he will duplicate his former success in his present play.

Hopkins' Trans-Oceanic Specialty company is billed at the Fountain Square this week.

The stock company of Freeman's this week is presenting *The Hidden Hand*. Marion Manola is the leading star of the vaudeville part of the programme.

Amy Lee and Frank Doane in Miss Harum Scarum were the announced attraction for Robinson's New Year's week, but the house is closed and they will not appear. The climax to the legal difficulties between Messrs. Scott and Cummings, the managers and lessees of Robinson's, and the two Robinsons, Gil and Charles, the lessees of the theatre, was reached last week. The Robinsons brought suit to annul the lease on the ground of non-payment of rent, which was payable weekly in the sum of \$200. The court appointed the sheriff as receiver to collect rents, etc., during the litigation. He was ordered to take possession of and close the theatre if the rent was not paid by ten o'clock Saturday morning. The rent was not paid. The sheriff is now in possession and the house dark.

Messrs. Scott and Cummings have made a plucky fight against heavy odds, and it is to be hoped that they will be able to still pull through. Miss Harum Scarum opened to-night at the Auditorium.

Charles Baker, brother of Manager Baker, of Heuck's, has joined the *Span of Life* as advance agent.

Manager Salisbury, of Freeman's, gave a dinner to all of his associates on Christmas, and Manager Anderson, of the Fountain, remembered his employees with cash presents.

Corra Van Tassel has joined the company at Freeman's.

Katherine Roland, of Darkest Russia, was ill during part of last week, and her role was assumed by an understudy.

Pauline Hall sang two arias at the Cathedral yesterday morning.

The children's Home inmates and officers are invited to attend the performances of *Dorcas* next Saturday.

William Fennessey, of *Slaves of Gold*, Manager John Whalen, of Louisville, and Sydney Rosenfeld, of New York city, were all in Cincinnati last week.

Jack Richards, one of the acrobats in the Brownies, was slightly injured last Thursday night by a fall received while going through his turn. He was able to resume in a day.

WILLIAM SAMMON.

## PHILADELPHIA.

## Nixon and Zimmermann Don't Get the Park—Last Week of Irving—Notes.

[Special to The Mirror.]

PHILADELPHIA, Dec. 30.

The strike of the city passenger railway employees was amicably settled Dec. 21 which improved business for the rest of the week.

THE DRAMATIC MIRROR was the only dramatic sheet that announced the change in the management at the Park Theatre last week. The true facts are as follows: Bard Worrell was the lessee for a term of five years, with William J. Gilmore as security. July 3 Mr. Gilmore asked Worrell to assign the lease to him, which was done, and Worrell was given a paper entitling him to half the profits. Business up to date has been fair. Gilmore opened negotiations with Nixon and Zimmermann to purchase the lease of Park Theatre, and as it looked as if it would go through, Bard Worrell was paid the \$10,000 due him on the business venture. Gilmore took possession, and Worrell retired from the business. The next announcement was that Nixon and Zimmermann had possession of the Park, and advertised and began selling tickets for Triby to open there Dec. 30. Next day everything was off. Tickets for Triby were exchanged for the Chestnut Street Theatre, and now William J. Gilmore has his name up as lessee and manager with John J. Holmes as business manager. The cause of the break between Nixon and Zimmermann and Gilmore was the refusal of the former to play the engagements booked.

Triby, with A. M. Palmer's original company, opened to-night at the Chestnut Street Theatre to a packed house. Triby is booked for four weeks, but as His Excellency will open at this theatre Jan. 13 arrangements have been made to transfer Triby to the Park Theatre weeks of Jan. 13 and 20.

Henry Irving, Ellen Terry, and London Lyceum company are in their second and last week at the Chestnut Street Opera House, where they have been playing to large and fashionable audiences. King Arthur, with its wonderful scenic effects, is a superb production. *Mme. Sans-Gene* follows Jan. 6. Denman Thompson 20.

Francis Wilson and The Chieftain is in his third week at the Broad Street Theatre, and the opera attracts good patronage. Lillian Russell follows Jan. 13. Olga Nethersole 28.

The Hinrich Opera season at the Academy of Music opens *The Jewess*, *Trovatore*, *Mignon*, and *Rigoletti* as the repertoire for week. The matinees of Hansel and Gretel at popular prices attracted the children.

Chauncey Gilcott with *Mavourneen* at the Walnut Street Theatre has attracted good houses for his two weeks' term, being a popular star here with patrons of Irish drama. *Chimmie Fadden* will be produced here week of Jan. 6 with Charles H. Hopper, Schuyler Hastings, George N-sh, Will Cooper, Sidney Price, William Sheldon, Barney Reynolds, John H. Furlong, J. W. Benson, Henry Rawlins, Beth Franklin, Fannie Denham Kouse, Marie Bates, Carrie Keeler, and Irene Viancourt. *Charley's Aunt* follows Jan. 14. The burlesque, *Triby*, Jan. 20.

Denman Thompson with his family spent Christmas in this city with his son-in-law, E. A. Macfarland, and had a good time, remembering handsomely his many friends here.

The Merry World is in its last week at the Park Theatre, meeting with deserved success. This style of entertainment particularly pleases the masses. Amy Lee and Frank Doane in Miss Harum Scarum comes Jan. 6.

The Streets of New York elaborately produced a strong attraction for New Year's week at the Girard Avenue Theatre. The Magistrate is in rehearsal for week Jan. 6.

Forepaugh's Theatre with stock company in *Taken From Life* offers a good holiday bill, giving two performances daily to large business. The Smugglers for week of Jan. 6. *Diplomacy*, Jan. 13.

The Philadelphia Symphony Society, under the direction of W. W. Gilchrist, will give its first concert at the Academy of Music on Jan. 18.

Eight Bells, with its many excellent and funny

features, opened to-night for week at the People's Theatre to a large house, with prospects of immense business, in spite of the many engagements already played in this city, thus proving its popularity and drawing powers. Humanity comes Jan. 6. *Shadows of a Great City*, 13; Mid-night Sun, 20; C. R. Gardner, 27; James J. Corbett, Feb. 3.

On the Bowery, with Steve Brodie and sensational effects, is a great card for the National Theatre, where the Bowery hero is playing to crowded houses. Primrose and West's Minstrels follow week of Jan. 6.

Walter Sandford's production of *My Jack*, with its startling and thrilling incidents, interpreted by a good company and splendid stage settings, is the attraction for week at the Standard Theatre. *Hands Across the Sea* follows Jan. 6.

Hi Henry's Minstrels, at the Grand Opera House, remain for second week, giving a creditable and laughable performance. Spader Johnson, Albert Gaites, Deming and McNish, Larry McAvoy and Master Williams deserve special notice.

My old friend, Ankermiller, is doing the press heralding for the new comic opera, *The Sparrow*, that is to receive its first production on any stage Jan. 6 at the Grand Opera House, which has been rented for four weeks, with the privilege of indefinite time. The Sparrow will have good people in the cast, including Greta Risley, Signor A. Montegriffo, Tillie Salinger, Phil Bronson, Frank Wooley, May Taylor, Clara Randall, James Farley, Paul Albrecht and Walter De Forrest.

Carncross' Opera House present for New Year's week Gillette family of acrobats, Burton's Dog Circus, Mason and Titus, with last week's burlesques.

Captain Vetro is creating a sensation at the Dime Museum eating anything in the way of glass, poison, etc., offered him by the audience.

Max O'Rell will give two lectures on "American Society" at the Broad Street Theatre, matinees, Jan. 7-9.

Henry Irving and Ellen Terry will give a special matinee benefit in aid of the Jefferson Maternity Hospital, at the Chestnut Street Opera House, Jan. 2.

Gilmore's Auditorium, with Flynn and Sheridan's Big Sensation, a white vaudeville company and Creole novelty troupe, is packed to-night with a delighted audience. It is a big show full of pleasing novelties. The New Meteor's Specialty company follow Jan. 6.

Kent's Santley Burlesque company presenting *Robin Hood*, Jr., "I will Be Club and living pictures opened to-night at the Lyceum Theatre to the capacity of the house. New Year's eve they give a midnight matinee, commencing at 12. For week of Jan. 6 Sam Devere's Own company and Omene.

Kensington Theatre have Ed F. Rush's *White Crook* for week, giving a lively show, to be followed by the French Gaiety Girls on Jan. 6.

Globe Theatre offers Cameron's City Gaiety Girls as this week's attraction, prominent in the company being Turle and Volto, St. Julien, James Ryan, Griffin and Smith, Belle Williams, Garnett Sisters, and the Sheerans.

Sol Smith Russell, who has not played an engagement in this city for several seasons, comes to the Walnut Street Theatre in February with his new play, *An Every-Day Man*.

Damro ch's German opera season at the Academy of Music on Feb. 20, 21, and matinee and evening 22.

Bard Worrell, late manager of the Park Theatre, is still in this city, but has yet no definite plans for the future.

S. FERNBERGER.

## WASHINGTON.

## Wilton Lackaye Makes a Speech—Robert Downing Going to Australia.

[Special to The Mirror.]

WASHINGTON, Dec. 30.

Tim Murphy won an ovation to-night on his reappearance as Maverick Brander in Hoyt's *A Texas Steer*. The Elks, Columbia Athletic Club, and friends galore turned out to give expression of welcome to Washington's foremost comedian. Allen's Grand Opera House was packed. The applause was so genuine and lasting that Mr. Murphy had to stand bowing for some time, and later on made a speech. Dorothy Sherrod as Bossy Brander was pleasantly remembered, and the support in general was praised. Robert Mantell follows.

Richard Mansfield commenced a week of repertoire at Albaugh's Lafayette Square Opera House with *The Story of Rodion the Student*. A full house greeted the actor and deep interest attended his powerful dramatic presentation. Mr. Mansfield's portrayal elicits the warmest praise and the work of the supporting company is excellent. The Emperor Napoleon, Beau Brummell, A Parisian Romance, The Scarlet Letter, Dr. Jekyll and Mr. Hyde and Prince Karl are the underlines. William H. Crane comes next.

The Della Fox Opera company in *Fleur de Lis* opened to a large and fashionable attendance at the New National Theatre. The star was in fine fettle, and in her new role displayed her artistic ability in a brilliant light. Jefferson d'Angelis was decidedly amusing and shared the honors. The opera was handsomely mounted and costumed, and the production throughout was most praiseworthy. His Excellency follows.

The Shadow of a Great City commenced its traveling season to-night at the Academy of Music to a good attendance. Annie Ward Tiffany appears as Biddy Roman and gives a repetition of her well-known artistic performance. The remainder of the cast comprise members of Joseph Jefferson's company, the first half of that comedian's season closing at Ithaca, New York on Saturday night. Sandow's Trocadero Vaudeville next.

Weber and Fields Own company, at Kernan's Lyceum Theatre, had a most prosperous opening. French Folly company follows.

Negotiations are now in progress between James C. Williamson, the Australian manager, and Robert Downing and his company in the Antipodes. Mr. Downing, Eugene Blair and the present supporting company will probably be seen in a repertoire of legitimate plays in Melbourne, Sydney, Adelaide, Brisbane and Ballarat.

Blanche Walsh was obliged to appear as Triby during the past week with her arm in a sling, the result of a knife wound received while cutting the leaves of a magazine. Miss Walsh was drawing the paper knife toward her when it slipped and made a deep gash in her forearm. Although the wound was not serious, it was deemed best to place the injured member in a plaster cast.

The Ice Palace, which is being built at Convention Hall, will so Manager David Towers says, be ready for use Jan. 5. The floor will afford the greatest ice space of any in the country.

The final performance of the successful two-

weeks' engagement of Triby at Albaugh's Lafayette Square Opera House Saturday night was given to a standing room house. Enthusiasm was great, and curtain calls were frequent. After the death scene of Svengali in the third act there were six curtain calls for the principals and loud cries for "Svengali," "Lackaye," "Speech," "Speech." Mr. Lackaye was compelled to appear before the curtain. In a few words he said "I feel the high honor you have paid me by your applause and evident appreciation of the play. I started from among you as a boy, with a good deal of ambition, but I never dreamed that I should realize it to such an extent. I am proud to come from Washington, and I thank you very much for your hearty appreciation and evidence of good will."

The season of *The Shadows of a Great City* will last fourteen weeks, terminating on the commencement of Mr. Jefferson's Spring tour.

On account of the illness of Mary Louise Clary—who sings Ben Bolt—at the Triby performance, Fielding Roselle has been the vocalist and it is not unlikely that Miss Roselle will sing with the company in Philadelphia.

Sousa's Peerless Concert Band will occupy Albaugh's Lafayette Square next Sunday night.

The Damrosch Grand Opera Season at Allen's Grand Opera House commences Jan. 30 for three nights and a matinee. JOHN T. WARDE.

## BOSTON.

## Little Christopher a Novelty—Modjeska's Return—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Dec. 30.

New Year week brings several novelties to Boston, and nearly every house has a change of bill.

Lovers of burlesque were promptly on hand at the Tremont to-night to see Little Christopher, which began a fortnight's engagement. There was no question about the popularity of Fannie Johnston, whose previous engagements in Boston had made her many friends, but there were other favorites in the company, and Will Collier, Julie King, Louise Allen and Harry Macdonald shared in the cordial reception that was given the principals.

The return of Modjeska is the dramatic event of the night, and the Boston bds fair to be crowded during her entire engagement. She has not been seen here for two seasons, and the house to-night was brilliant and enthusiastic. The Shakespearean novelty of the engagement will be the presentation of *Measure for Measure*, which has not been seen here for years.

The Castle Square seems to like the experiment of grand opera at popular prices, and the popular favor which was given to the production of *Carmen* a few weeks ago bids fair to be repeated with *Faust*. William Wolf has an opportunity to gratify his ambition with a performance of *Mephistopheles* in which he is every devilish, and the full strength of the company is brought out in the double cast.

There is lots of patriotism in Jim Corbett's new play, *A Naval Cadet*, and the organization sang "Columbia" when they opened their engagement to-night at that popular house to an audience that could not be contained in Boston common, so large was it.

Nat Goodwin continues his successful engagement at the Hollis where Ambition has been playing to the capacity of the house. For his third and last week he will give only three performances of his latest work, reviving David Garrick, *Lend Me Five Shillings*, and *A Gilded Fool*, closing his visit in a blaze of triumph.

Saved from the Sea has been making the Bowdoin Square, and the "House Full" sign is out every night. Henrietta Lander is making many new friends in the leading character, and her work is far the best she has ever done in Boston. Boyd Putnam, too, is seen to advantage, and the whole cast is well suited for this sensational and popular play.

A Contented Woman is filling the Park, and the managers should be as contented as the leading character in the play. Mrs. Hoyt's beauty and the merit of the piece combine in making a success which promises to be long continued.

Two Much Johnson is almost through with its visit to Boston, and next week will be the last of its stay at the Museum, which has been uniformly successful. *The Prisoner of Zenda* will follow.

Loving cups seem to be in order at present, and the other night Charlie Hoyt was surprised by the members of A Contented Woman company, who presented him with a magnificent solid silver cup. Among those present was George Richards, formerly of Mr. Hoyt's forces, who came down from Lawrence to witness the presentation.

Ellen Guest, soubrette in Agnes Herndon's *A Night*, Frolic company, has been spending the holidays here and is going South with the company.

Lavinia Shannon made a special hit with *Clara Morris* company at the Tremont, and the critics united in pronouncing her impersonation of Madame Guchard the leading feature of Raymond.

Annie Clarke may be one of the members of the company engaged to appear in the Boucault revivals at the Bowdoin Square.

Charles H. Hoyt entertained his fellow members of the Judiciary Committee of the New Hampshire Legislature at a dinner at the Quincy House on Friday. After the banquet was over the party adjourned to the Park. John Stetson was elected an honorary member of the committee.

An increase of prices is among the possibilities at the Castle Square.

Leland T. Powers and Daisy Carroll Hoyt, two well-known elocutionists were married in Somerville on Christmas eve.

Modjeska will depart from her usual custom and will accept social attentions during her present stay in Boston.

John McNally tells me that he has no ambitions in the comic opera line. Why should he? His royalties from *The Widow Jones* and *The Night Clerk* keep him busy buying apartment houses.

Charles N. Schroeder, business manager of the Madison Square Garden, said "How do you do?" to all of his Boston friends on his way through the city to Maine, where he is enjoying a hunting trip.

Clara Morris' season closed with her engagement at the Tremont on Saturday. She may resume again after a few weeks of rest, but that is considered doubtful by the members of the company, although it is now said that she plans to begin a southern tour at St. Louis.

The *Standard* published the report last week that William Wolf and Grace Fording of the Castle Square were to be married.

Max Hirschfeld and J. J. Jackson, of the Castle Square, have their comic opera so far advanced as to place it in rehearsal.

On the afternoon of 7 there will be a matinee to aid the Armenian sufferers. In promising to appear, Modjeska wrote: "Will contribute one act to Armenian benefit. In doing this I cherish



the hope that the same generous spirit awakened toward Armenians will not forget my own nation which has endured a century of sufferings and persecutions equally cruel."

On Christmas Eve the Boston College students produced Richard III., changing the play so as to eliminate female characters. In this manner Lady Anne was made a male character named Stanley. The innovation was successful.

Sadie Martinot, Aubrey Boucault, and Louis Massen were in the company which Charles F. Atkinson sent to Haverhill on Christmas Day to fill the date originally booked for Northern Lights.

It is said that Annie Veamans and her daughter Jennie will launch a new play late next season, the initial performance being at the Columbia.

The Grand Opera House is having its lobby re-adorned with mirrors.

There is to be a long series of Gilbert and Sullivan revivals at the Castle Square in a few weeks, including The Mikado, which made such a success there recently.

JAY BENTON.

### CLEVELAND.

**Princess Bonnie, Darkest Russia, and Other Attractions—Items.**

[Special to The Mirror.]

CLEVELAND, Dec. 30.

The Lyceum Theatre has for its New Year's attraction Princess Bonnie, and the house is well filled to-night. The cast is nearly the same as that seen at the Opera House last season. Hilda Clark filled the title role acceptably and Jennie Goldthwaite made a sprightly Kittie Clover. Fred Lennox is seen to advantage as Shrimps. Bessie Fairbairn, who was with the Murray Lane company at Halloworth's Garden Theatre last summer, is seen in the role of "Auntie" Crab, which suits her to perfection. She was heartily welcomed. The opera will remain all week followed by For Fair Virginia and Joe Ott.

Darkest Russia opened to a good house at the Cleveland Theatre to-night. Next week, Land of the Living.

Crowded houses at the Star Theatre this afternoon and evening greeted Gus Hill's company, which contains, besides the principal, Mlle. Eugenie Petrescu, the wonderful athlete, Lew Hawkins, the minstrel man, Bonnie Lottie, a Cleveland girl, in song and dance, and others equally as good in their line. Next week, Rantz-Santley company.

Princeton Glee, Banjo and Mandolin Clubs are pleasing a crowded house at Association Hall to-night.

A Band of Hindoo Fakirs will hold forth at Association Hall for three days commencing Thursday.

Theodore Thomas will be at Music Hall Jan. 9.

Manager Charles H. Henshaw was remembered by his employees of both the Lyceum and Cleveland Theatres on Christmas Day, with an elegant diamond stud. The presentation was made by Treasurer Collier on the stage of the Lyceum, between acts. After the performance Manager Henshaw entertained his employees and a few members of the press with a fine luncheon served on the stage.

Yesterday's issue of the Illustrated Greater Cleveland contained fine half-tone pictures of Manager Hartz, of the Euclid Avenue Opera House. Charles H. Henshaw, manager of the Lyceum and Cleveland Theatres, and your correspondent.

Julia Marlowe Taber and Robert Taber, in a fine repertoire, are underlined at the Euclid Avenue Opera House.

Maurice Weidenthal, the World critic, has an article in the Christmas number of the Cricket on signatures and their characteristics, which is embellished by reproductions of eighty-five autographs of prominent actors and actresses of note in the United States and England. These are taken from the originals, which Mr. Weidenthal prizes highly.

WILLIAM CRONIN.

### PITTSBURG.

**Crane Opens to a Big House—Notes of the Other Theatres.**

[Special to The Mirror.]

PITTSBURG, Dec. 30.

William H. Crane, a great favorite here, was warmly greeted to-night at the Duquesne in His Wife's Father by a large and fashionable audience. Next week, the Schiller-Peasant Theatre company.

The Cotton King packed the Bijou to-night. Next week, 8 Bells.

The Trocadero Vaudevilles gave an excellent performance at the New Grand to a crowded house to-night. Nat C. Goodwin follows.

The Pansy Opera company will give four performances here commencing Jan. 21.

JOSEPH CROWN.

### ST. LOUIS.

**Julia Marlowe-Taber at the Grand—Other Bills—Gossip.**

[Special to The Mirror.]

ST. LOUIS, Dec. 30.

The Passing Show, reconstructed in many parts and with a number of new specialties added, opened at the Olympic Theatre last night.

The company is clever and the costumes are new. The cast is nearly the same as it was when it made a success here last season.

Julia Marlowe Taber and Robert Taber commenced their engagement at the Grand Opera House to-night, appearing in Romeo and Juliet. Miss Taber is as graceful and charming as ever, and Robert Taber gives her excellent support. The company is excellent. The Hamlet will be given to-morrow night, and As You Like It, Twelfth Night, The Lady of Lyons, and their latest successful production, Henry IV., will follow.

Bobby Gaylor opened to two big houses at the Hagan yesterday in his sensational comedy-drama, In a Big City. Pattie, who is always a favorite in St. Louis, repeated her past success and was as captivating as ever.

The Girl I Left Behind Me drew two large audiences to Hagan's Theatre yesterday. It repeated its last year's success and was produced by a strong company.

Keilly and Wood's European and American Stars filled the Standard Theatre twice yesterday. The company included native vaudeville and specialty stars.

John Havin was in the city two days last week on business.

Manager Olie Hagan has returned from a business trip.

And given H. Capitan Brink's and William Gaten took part one night in the attraction that played at Hagan's last week. Mr. Brink's was becoming The Girl I Left Behind Me. And given who was here looking after Olie and Keough's attractions, knew her business, and got off the stage when "Hey Kube" was shouted

but Brooks and Gaten were not so fortunate, and the stage hands had all kinds of fun with them. Hereafter they will stick to the front of the house, where they are greater successes.

Fred C. Whitney arrived Saturday morning, and left the same evening for New York via Detroit. He was the recipient of a beautiful silver shaving set from the members of the Rob Roy company on Christmas day.

The Hustler company are resting here this week, and will open at Haslin's next Sunday.

Although the daily papers announced that Zella Nicolaus had signed with the Casman Vaudevilles, and would leave for Kansas City last Saturday night, she is still here.

W. C. HOWLAND.

### OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

CHICAGO, Ill., Dec. 30.—Tompkins' production of The Black Crook opened at the Alhambra Theatre this evening to a large and enthusiastic audience. Its success is assured.

MILWAUKEE, Wis., Dec. 30.—The War of Wealth was presented at the Bijou to-day to the largest audience of the season. The play made a tremendous hit and at 7 P. M. the sale of tickets was stopped, all available standing room being occupied.

JACOB LITE, manager.

PROVIDENCE, R. I., Dec. 30.—Christmas week at Keith's Opera House, with James J. Corbett as the attraction, has been the most prosperous of the season.

J. T. TYNIS, manager.

NEWBURGH, N. Y., Dec. 30.—At 2 o'clock every seat was sold for to-night, the opening of Mand Hillman's annual engagement at the Academy.

TAYLOR AND SNELLING.

LOWELL, Mass., Dec. 30.—Neil Florence's company, supporting Robert Emmett Sheridan in Kismet, opened to-night to a packed house, and the production was an emphatic hit.

### THE CONTROVERSY OVER GENTLEMAN JOE.

There is nothing definitely new in the Curtis-Aronson matter. There were mysterious hints that something very important would develop yesterday, but it had not developed before THE MIRROR went to press, and Rudolph Aronson said he did not think it would until to-day (Tuesday). He said: "We expect Mr. Curtis to fulfil his contract with us, and that is all we can say at present."

M. B. Curtis, seen later, said that if the Aronsons carried out their promises he would perhaps compromise by producing the piece at the Bijou, and as his own voice had completely given out, owing to a very severe cold, he had, he thought, no serious objection to James T. Powers playing the principal part in Gentleman Joe.

Charles J. Davis, who is holding next week for Mr. Curtis at the Fifth Avenue Theatre, refused to discuss the case, but Manager W. B. Gross, of the Shore Acres company, said that if Gentleman Joe was produced at the Bijou Mr. Herne would probably stay two weeks longer at the Fifth Avenue. Following is the full text of Judge Andrews' opinion in the injunction matter.

JUDGE ANDREWS' OPINION.

CURTIS vs. Aronson and others.

ANDREWS, J.—I have spent a great deal of time in making a careful examination of the mass of papers submitted on this motion, but the affidavits are so contradictory that it is very difficult to determine what the facts of the case are. It seems clear that, after the exchange of cablegrams between the Bank of New York and the London Bank, on the 19th and 20th of September, 1895, the plaintiff was entitled to receive the papers from the former bank, upon the payment of \$2,500 for his name, was used in both cablegrams, but the question how long a time he had in which to pay that sum and whether such right continued up to the time when the payment was actually made and the papers were delivered to him, are more difficult and cannot well be determined without an opportunity to cross-examine the gentlemen who so far contradict one another in their statements. 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# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1896.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$5; Half-page, \$8; One page, \$12.  
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 The Mirror office is open and receives advertisements every Monday until 8 P. M.

## SUBSCRIPTION.

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NEW YORK, JANUARY 4, 1896.

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

AMERICAN.—NORTHERN LIGHTS, 8 P. M.  
 BROADWAY.—AN ARTIST'S MODEL, 8:15 P. M.  
 EMPIRE.—OLGA NETHERSOLE, 8:15 P. M.  
 GRAND OPERA HOUSE.—SHERIDA, 8 P. M.  
 HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.  
 HAMMERSTEIN'S OLYMPIA.—EXCURSION, JR.  
 KEITH'S UNION SQUARE.—VAUDEVILLE.  
 KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.  
 LYCEUM.—THE HOME SECRETARY, 8 P. M.  
 NEW STAR THEATRE.—THE COUNTY FAIR, 8:15 P. M.  
 PALMER'S.—THE SHOP GIRL, 8 P. M.  
 TONY PASTOR'S.—VAUDEVILLE.

## BROOKLYN.

AMPHION.—THE MASQUERADES.  
 COLUMBIA.—LIBERTY HALL.  
 MONTAUK.—A MILK WHITE FLAG.  
 PARK.—THE SPECULATOR.

## HOBOKEN.

LYRIC.—SINS OF THE NIGHT.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

## A CURRENT DELUSION.

THE New York stage this season is virtually in possession of the British. English actors are as plentiful hereabouts as blackberries in June, and the whirr of the English accent discounts the clang of the cable car gong.

Is this foreign influx due to a demand on the part of our public? Or is it because our managers persist in their belief that there is something about the imported article that has a peculiar and enduring charm for our playgoers?

The success of the moment in the metropolis is *The Heart of Maryland*, an American play, represented by American actors. The several English organizations now playing engagements here are quasi-failures—in the pecuniary sense, at all events. Two of them are losing heavily.

Does this state of affairs bear out the notion cherished so dearly and so persistently by a number of our managers? Does it give the slightest reason for the idea that our public cares a continental where their entertainers come from, and that they are prepared to welcome with open arms anything and everything, anybody and everybody, that is brought here from the other side?

The truth of the matter is that New York will patronize novelty and originality and merit wherever they hail from and that the sublime faith of certain managers in the foreign trademark has no basis outside of their own shortsightedness.

Is it not about time that certain men in whose hands the business of providing theatrical diversion for the people is should drop their carefully nourished errors, open their eyes to the light of day, and get in touch with the wants and the tastes of the theatre's patrons? They have blundered enough. They owe a duty to the stage and to the public, if not to themselves. Their horizons are narrow. They ought to apply the dearly bought lessons they have been taught and show at least enough of common sense to profit by experience. If they do not rise to the occasion and exhibit some capacity to deal with emergencies and conditions, they will not only

drag metropolitan theatricals into a slough of reproach and disaster, but they will find themselves hopelessly out of the race and their places taken by new men, competent to cater to the wants of an intelligent and numerous public.

## EMPORIA.

EMPORIA is a town evidently named for futurity in a State that has within a decade put forth several personages who have disturbed national politics and the general social system. It is a town in Kansas. From Kansas have come the most grotesquely picturesque figures gifted with vocality in the assemblage at Washington. From Kansas, too, has come one of the most originally masculine of the new women on the lecture platform. Kansas is noted for other things, chief among which are what are generally called "crops." Its agricultural yield in normal seasons gives its inhabitants warrant for a confident effort to teach the rest of the world everything outside of agriculture. In normal seasons, too, it is a very good theatrical State.

To judge from a recent criticism of a classic theatrical performance in Emporia, however, that town divides its attentions impartially between religion, local persons and the theatre. Not only this, it apparently sees a parity of interest between the stage and the pulpit. And even more than this, it is evangelically liberal and permissible. Sectarianism in Emporia stands upon its visible merits as to each sect, and evidently all have an opportunity. When the player folk come along, they also are greeted according to their deserts, and if anything unfair in criticism is meted to them, it is unfair only by local comparison, the various church methods being incidentally cited in illustration. To make all this clear, a criticism from a leading newspaper of Emporia of the presentation of *Hamlet* in that town by a tragedian more or less eminent on the road is appended, with the names of the tragedian and his associates left out. In this case the criticism is the thing.

There were more clean shaves in town than the town has seen for a long time. Every man who has pretensions put on cuffs and a necktie and got a "twice over," and was "out amongst 'em." In the gallery the college faculty roosted with Mr. POTTER, "the glass of fashion and the mold of form," in a "lay down" collar. Near the college settlement OWEN JONES, JONAS ECKDALL, RHYNS HERBERT, JUDGE PAR, RINGTON, and EVERETT FOWLER, with his new Winter whiskers, were on the front row. Down stairs, the world and his wife and Uncle JOHN'S folks were out. Well up toward the front was Judge RONDOLPH, with his "V" shaped hair cut; the mayor and Mr. MERRIFIELD were there. All the banks were represented. FRANK MILLER with Professor KENNE as his Gecko came in late and gave a Trilby tableau or two while the house was waiting. The women for the most part took off their hats—some wore fascinators—and there was a comfortable dressed-up appearance everywhere. The dignity of the occasion, however, did not prevent a gentle stamping of feet and a restless clapping of hands when the curtain didn't go up. To quiet the crowd the home orchestra made a feint of tuning up, and after some sparring for wind, played the "Darky's Dream," shaking the sand box to the wonder and admiration of the church deacons, who were sprinkled piously through the audience. After this appropriate overture the curtain rose, disclosing the "royal presence." After that "every prospect" was "pleasing and only man wailed." Emporia settled back in her chair and got the worth of her money. Mr. BLANK gives a good, square shouting Methodist *HAMLET* and he caught the crowd. The Unitarian *HAMLET* would not have satisfied the people. Mr. BARRETT'S high church *HAMLET* would not have pleased Emporia. The sister, who plays OPHELIA, got the "power" in the mad scene and they had to carry her out. The brother who plays the ghost has a great voice for the work. He brought many souls to a realizing sense of their sins, his picture of the torments of everlasting perdition brought groans and amens from the house in a volley. The queen was a Presbyterian and the king a Seventh Day Advent. They weren't very popular with the crowd. But the boy preacher who did Laertes was exceedingly blessed with the gift of tongue. Prof. Polonius, the late presiding elder, now instructor in theology at Baker University, was a favorite with all. It is said that all the yellow-legged chickens in Mike Weesner's coop, down stairs, were scared into rump by his velvet, self-deprecating voice. The "healer" who was assigned to the role of Horatio, is a young man, and after he graduates from the normal and gets his feet in the world, he will be all right. The two worldly Episcopals, ROSECRANS and his partner, made PERCY HARVEY and GENE TRUETT tired. Barring the fact that two clever boys in the crowd, thinking that OPHELIA was jugged, began laughing in the mad scene, and the further fact that "SKEETER" in the gallery yelled "Punch his face, HAM!" at the fencing scene, the evening was a distinct credit to Mr. BLANK. The house cleared several hundred dollars. The evening demonstrated one thing: When a good show comes to town the people are willing to pay for it. The "standing room" sign could be put up often if the colonel wasn't so "choice" of it.

Of course there are bigger and more cosmopolitan towns than Emporia in Kansas—Topeka, Wichita and others. But Emporia is quite a place. And it seems to ignore the national importance the State has won in other than theatrical matters. It is happy within its own confines. Its citizens and its churches share with the occasional strolling company of players its vital concern, and its homogeneity is at once a lesson, an entertainment and an inspiration.

## HIS REMEDY.

There are some features of metropolitan theatrical criticism that what are termed "the provinces" have warrant to resent. But on the whole, when the occasion demands, criticism here strikes normal notes.

It will be remembered that some weeks ago a well known actor presented in Brooklyn—which is really but a metropolitan suburb—a pretentious romantic play by an untrained writer of drama in San Francisco, who, after his work had been condemned here, went back home, like the disgruntled lawyer of the story, and "swore at the court." It was said at the time that this author had convinced the Bohemian Club in San Francisco, of which he was a member, that he and his play were all right and that the Eastern critics were venal and idiotic. Now comes news that the club has since treated him so coldly on account of his theatrical failures that he has retired from it in high dudgeon.

There is nothing for this San Francisco author to do at this juncture but to write a play that will at once succeed abroad and re-establish him as a dramatic prophet at home.

## PERSONALS.



JONES.—The most important event of the near future will be the first production in this country of Henry Arthur Jones' new play, *Michael and His Lost Angel*. Any play from this dramatist's pen is sure to be worthy of serious critical attention. Of all the Englishmen now writing for the stage, he is the least tricky and the most sincere. He began his career as an author of melodramas and even in that field of labor, the least exacting in play-writing, he proved his talent by honest, unobventional work. His *Silver King* has been almost the only play of modern times to be translated into French and its run in Paris was even larger than in London and New York. Matthew Arnold recognized in the author of this play a dramatist of great power and feeling. He wrote Mr. Jones an encouraging letter which has been to him a constant stimulus to greater endeavor.

JEFFERSON.—Joseph Jefferson has gone to the Pacific Coast, where he will enjoy a three months' rest.

BLOCK.—Sheridan Block, who is playing the principal part in *A Modern Mephisto*, was in town yesterday. The company is lying off for one week. He reports good business everywhere.

WEIS.—Last week David A. Weis was referred to erroneously as manager of the Savannah Theatre. Mr. Weis is to take charge of the Grand Opera House at Galveston, Texas.

PADDOCK.—William Henry Paddock, dramatic editor of the *Albany Evening Journal*, has long been prominent in theatricals in that city. He is a clever amateur actor as well as a writer on stage subjects.

ROBERTS.—Nelson Roberts, lessee and manager of the Duquesne Theatre, Pittsburg, is in town for a few days on business.

ABRAM.—E. J. Abram is in town.

YOUNG.—James Young has been elected a member of The Players.

RUSSELL.—Sol Smith Russell spent Christmas week at his home in Minneapolis. He resumed his tour yesterday in Chicago.

SALVINI.—Alexander Salvini celebrated his thirty-fourth birthday last Saturday. His father is now sixty-six.

PARISH.—Grant Parish will leave early in the Spring for a trip around the world. This will be his tenth voyage abroad. His present season in advance of Creston Clark has been very successful.

ELLIOT.—Maxine Elliot received last Friday a cable from Wilson Barrett, in which that manager offered her the leading role in his forthcoming production of *The Sign of the Cross* at the Lyric Theatre, London. She cabled back declining it, as she has no desire to leave Mr. Daly.

MOORE.—Lucia Moore is praised by the Chicago critics for the *chance* and piquancy with which she endues the role of Flora, the danseuse, in Frederick Warde's production of *The Mountebank*.

SKINNER.—Otis Skinner lectured on "Dramatic Art and Beauty" before the New Orleans College of Oratory on Christmas Day.

PALMER.—A. M. Palmer, having promptly withdrawn *A Stag Party* owing to its failure, has closed the Garden Theatre for the present week. No attraction was available at short notice to fill the date—at least, no attraction that Mr. Palmer desired to back. "I shall put no company in the Garden," he says, "that does not commend itself to my judgment." Meantime it is possible that the theatre will be redecorated and new carpets laid. The house has been open continuously since it came under Mr. Palmer's control, and the present opportunity may be used to rejuvenate the interior, which is very beautiful and attractive as it stands.

## TO MY TRANQUIL SKULL.

No doubt, you have come down, my tranquil skull,  
 Through labyrinthine paths and brooding peace,  
 To inhabit this sky parlor, bare and dull,  
 From the golden age of Pericles and Greece?  
 Your strong desire, perhaps, for Attic salt  
 Has led you up these rheumy, groaning flights?  
 My strong desire, perhaps, for attic malt  
 Has kept you here innumerable nights?

Perhaps you can go back beyond the time  
 When Pericles made Athens thrive and glow—  
 To the days of old blind Homer's new-born rhyme,  
 Twenty-seven silver centuries ago?  
 Or, three hundred years before, you may have seen  
 The virtuous young Helen's eyes of joy,  
 When Paris ran with her through meadows green,  
 Before the wrath that followed them to Troy?

Those caverns, once your temple's sentinels,  
 Have seen the lowly soar, the high pulled down;  
 Those lobbies of your brain have heard the yells  
 Of many a rabble in a ragan town?  
 And Sappho may have kissed that empty mouth,  
 Between a lyric and the wrinkled sea;  
 For you may have been Phœbus, and the drought  
 Of your dry heart caused all her misery?

How did you get up here, my tranquil skull?  
 You surely would not come if you had brains?  
 There is nothing here (but malt) to cheer and lull.  
 There is very little light, though many pains.  
 You must have been extremely fortunate  
 In the life that knew you when the world was young;  
 For compensation cometh, soon or late,  
 To the unhonored, honored, hanged, and the unhung.

You are surely not the skull of Socrates?  
 Of Anacreon? Arion?—heaven sent!  
 They would scorn to enter quarters such as these,  
 And stultify themselves by paying rent.  
 You were some poor slave, in Alexander's clime,  
 Content to sweat and munch your rice and corn;  
 Content to die, perhaps, before your time—  
 Devoid of proper pride and proper scorn?

Perhaps you were a flatterer, and cringed,  
 And squirmed, and lied, and smirked yourself to place?  
 When the golden door of Chance was left unbraced,  
 Perhaps you left your letters in the race?  
 You may have been as honest as each man  
 (For there are honest men among the dead)  
 That ever for a petty office ran—  
 But how, then, did you lose your tranquil head?

Did any woman ever call you base?  
 Or honest man ignore your proffered hand?  
 Did you wear a sanctimonious, smug face,  
 While guilt upon your heart had left its brand?  
 Or, did you wear a beard, to show, or hide,  
 (To show your vanity, or hide your soul)  
 Did happiness, with you for long abide?  
 Or, did it slip beyond your weak control?

And did you, single-handed, fight the world,  
 As a shipwrecked sailor fights the barking sea?  
 Or, were you from a high position hurled,  
 To the envious and vicious rabble's glee?  
 I should like to see your long-lost epitaph;  
 And I'm sure that you would like to live it down?  
 I wonder if it ever raised a laugh?  
 And I wonder if it ever caused a frown?

Well, good night. I'm going to bed, my tranquil skull—  
 And, as you are on my neck, you're going, too.  
 Another glass of attic malt we'll mull,  
 And another pipeful we will gently brew.  
 To-morrow morning will bring Winter down,  
 And our landlady up, with jaws hard set.  
 Wnen' how the storm is raging through the town,  
 Well, in the midst of life we are in debt.

JOHN ERNEST MCCANN.

## LETTY LIND'S POPULARITY.

The critic of the London *Daily Telegraph* in speaking of *The Artist's Model* says that Letty Lind, who plays the principal role at a salary of forty pounds a week, possesses the wonderful talent of making half a sovereign look like a whole one, so far as natural gifts are concerned. If eleven people out of a dozen were asked to account for her popularity they would be nonplussed for an answer. They would probably reply, "She is simply Letty Lind."

With curiously limited resources she has made herself the greatest favorite of the London stage. When she arrived in town as plain Letitia Pudge of Birmingham, Howard Paul, who engaged her for parlor entertainments, taught her business methods which she has evidently not forgotten. She has three sisters, Millie Hyton, the variety actress, Adelaide Astor, wife of George Grossmith, Jr., now appearing in *The Shop Girl*, and Lydia Flopp, another burlesquer. Letty Lind's anatomy, says the critic, adapts itself to the *gamin de Londres*. She has the desirable quality known as grace.

## FOUL DRESSING ROOMS.

Manager Edwin Elroy, of A. V. Pearson's Northern stock company writes to THE MIRROR concerning the theatre at Belleville, Ontario. "The dressing rooms at this place," he says, "are so foul and filthy as to be absolutely unfit for habitation." If the company had played the town as a one night stand, they would have endured it without remonstrance, but as the local manager, by misrepresentation, had inveigled them into a week's engagement they were compelled to inhabit the den for that length of time. Manager Elroy never intends to play the town again and it is only for the sake of his brother professionals that he writes to warn them against bringing their companies into a kennel of disease and filth. His communication is corroborated by every member of his company.

## STAGE CHILDREN'S MERRY CHRISTMAS.

The twelfth annual festival of children connected with the theatrical profession was held in Tony Pastor's Theatre on Sunday night. Three hundred little ones filled the gallery while some twenty others furnished the entertainment. Tony Pastor acted as master of ceremonies and after the performance led them into the main room of Tammany Hall where presents and sweets were distributed. "Aunt" Louisa Eldridge was chairman of the committee which had the affair in charge. There was collected \$2,100 from prominent managers and actors to buy the presents and candy. Among the contributors were Mrs. John Jacob Astor, Mrs. George Gould, Mrs. Cornelius Vanderbilt and J. Pierpont Morgan. Mr. Getty, of the S. F. C. C., sent a cheque for \$100.

## A PUPIL TO BE PROUD OF.

Frances Hastings, who astonished everyone by her remarkable performance of *Peggy Shippen* in the production of *Benedict Arnold*, at the Fifth Avenue Theatre on Friday afternoon, is a pupil of Rose Fytinge. Miss Hastings did honor to the accomplished actress who had prepared her for her debut.



## THE USHER.



One of the strange characteristics of the successes of the present New York season is the rapidity with which they peter out.

It used to be no uncommon thing for plays to obtain profitable runs of from 100 to 150 nights, but nowadays such achievements are rare, and oftener than not they are due rather to the forcing plan, which employs New York as a billboard for the rest of the country, rather than to the genuine endurance and vitality of the production itself.

Tribby, The Prisoner of Zenda and The Sporting Duchess were the exceptional stayers of 1895. The first and second held their popularity throughout their runs, while the third is still doing an excellent business, I am told.

On the other hand, one of the present season's so called hits—a musical comedy that gave every edition at the beginning of a long and prosperous career—illustrates what I say in respect to short-livedness. This piece opened to a \$1,700 house. The first week it drew \$10,000. The second week it dropped to \$7,000. The third the receipts fell to \$5,000, and from that they have run down to an average of a little more than \$1,000, which seems to be the present limit. As the show is expensive, money is lost on these receipts, and before the run closes the balance will undoubtedly be on the wrong side of the ledger.

I mention this merely as a curious condition of affairs, illustrating as it does the fate of many metropolitan productions that are supposed to be bull's-eye hits. In the words of Little Buttercup, of mellow memory, "Things aren't always what they seem," and skim-milk continues to masquerade as cream.

Is it Yvette Guilbert and her songs and the throngs that go to see her that have inspired two or three of our managers to enter into competition in the field of "spiciness"?

An actress pandering to vicious tastes by furnishing a wholly superfluous and inexcusable exhibition of eroticism is not a pleasant spectacle on the boards of a reputable theatre, and I question seriously whether the notoriety this enterprising young woman has obtained by reason of her osculatory and other amorous enormities will be of permanent benefit either to her or to her management.

There is a line that cannot be overstepped without offense to public decency, and once a sentiment of disgust is aroused there is usually attended with serious consequences.

In this connection an old stager is moved to write me as follows:

"I am becoming every day a worse pessimist as to the chances of any legitimate American attraction getting a show."

"The methods adopted of late to make 'stars' draw here are most prudent. To convey through so-called 'criticisms' that there is something naughty or really wicked to be seen seems the favorite plan to turn the tide of indifference and wretched business to morbid curiosity and crowded houses."

"It would seem that a suggestive wink, a sensuous kiss, an amorous hug or a positively filthy song is the thing for some of our most conspicuous managers to work up the business on and draw the paying public of New York city."

Purriety repels more people than it draws. The same people that support assignation houses and brothels and obscene publications are attracted by it, and their patronage, no doubt, helps receipts for a brief time. But in the end the manager suffers more than he gains by these disgraceful methods."

Mr. Calvé's illness has been unfortunate for the opera management. She is the big card of the company this season.

She was not "indisposed," as the newspapers had it, she was seriously ill and for several days was threatened with a severe attack of pleurisy. Thanks to Dr. Mott's treatment and good nursing the singer escaped danger and she is now convalescent, although it is not probable that she will be able to sing for several days.

Paul Potter did not sail for England last week with any intention to remain there, as one of the papers had it, but simply in Mr. Palmer's interest.

Mr. Potter has gone to arrange for productions of Tribby in France, Germany and other European countries, where Mr. Palmer believes the piece will duplicate its American and English success.

Although it is said that Beerbohm Tree's production is not so good as ours, and that he has devalued the whole play in a manner decidedly injurious to the general effect, he is doing a large business with it.

The Mirror's hint last week that the chief situation in Henry Arthur Jones' new play, Michael and His Lost Angel, now in rehearsal at the Empire Theatre, is similar to the most dramatic point in the novel, "The Silence of Dean Maitland," was well founded.

The play is somewhat gloomy in atmosphere, and it is peculiar in the fact that two characters almost wholly monopolize the dialogue, the few other parts having comparatively small importance.

The monologuists will be Henry Miller and Viola Allen, whose roles are said to be as strong as they are long.

It is probable that New York will have but two stock companies left next season.

Amid the whirl of change Mr. Daly's organization remains adamant. No change will be made in his policy of management except to constantly strive to give both New York and London the best plays, the best acting and the best productions.

Mr. Daly's policy is not subject to varying

whims of management or to thoughtless caprices of the public. He pursues the even tenor of his way and remains steadfast to dramatic principles that are undying.

## TORRIANI-BARR.

On Dec. 17 Ferdinand L. Torriani was married to Carrie Barr by the Rev. Dr. Rossiter at 8:30 p. m. at the North Presbyterian Church, Thirty first Street and Ninth Avenue, this city. The wedding was a large and fashionable one, preceded by an exceptionally fine musical programme, which began at eight o'clock with Hayden's Quartette on the organ by Simit Doda, assisted by a bandurro accompaniment by Emanuel Gonzalez. Then followed Gounod's "Ave Marie," sung by Angelo Claudio; the "Crucifix," beautifully rendered by Claudio; harp solo by Matilde Pastor, and Mendelssohn's "Wedding March." During the ceremony, "O Promise Me" was played on the organ and bandurro. The maid of honor was Ella L. Barr, sister of the bride, and the bridesmaids were Ella Sands and Pauline Doyle. The best man was Royle Gridley, and the ushers were H. H. Bauscher, L. O. Fiske, Ollie Lloyd and Otto Dietz. After the ceremony a reception was held at the residence of the bride, 314 West Twenty-eighth Street. Among those present were Mr. and Mrs. P. J. Moran, W. Burbank, P. Whitaker, G. Miller, W. D. May, J. McGee, G. Streeter, Mrs. K. Fields, the Rev. Dr. and Mrs. Rossiter, Misses B. Rogers, Ida Savage, Hoyt, Newman, Carey, B. McKenroe, Lennox, Rossiter and Wolfe. Mr. Torriani is widely known in musical circles in this city.

## HER DANCE DISPLEASED.

The Florence Dramatic Society, which is more exclusive in its way than the other dramatic societies of Brooklyn, being composed of swell people who live on the "Hill," gave its usual monthly performance at the Criterion Theatre in Brooklyn on Dec. 19. A double bill was presented, consisting of The Cricket on the Hearth and a new farce-comedy called In answer To—

During the second play, Louise Bunker, who took part, appeared in a very short skirt, and wearing stockings which were black half way up from the shoe and red the rest of the way. She began doing a very mild skirt dance or negro shuffle, and immediately certain persons in the audience began to grow uneasy as very faint glimpses of embroidered white skirts were caught. The young woman had set at defiance all the rules of the society by bringing the tricks of the vaudeville into an amateur performance. A great hullabaloo was raised.

A special meeting was called at the residence of the President to discuss the merits of the case, and Miss Bunker, who was the cause of all the trouble, was made ill by her unexpected rise to the top of Fame's ladder.

## THE ARM OF THE LAW.

The first production of The Arm of the Law will take place on Feb. 10. The play, which is from Clifford Dempsey's pen, is a complete novelty, and there is every reason to believe that it will meet with popular favor. William O'Dale, the famous rider, will play in it the part of an Indian mute. Another prominent character is a Chinese highbinder, which is new to the stage. The other parts are army officers, their wives and their sweethearts. The story is romantic, dealing with love, intrigue, and Western adventure. The horse "Wonder," which will be used in the piece, is said to be all that its name suggests. The sensational incidents in which this animal and his rider take part are original and startling. An excellent company and elaborate scenery will be employed. The American Theatrical Exchange is booking the production.

## A HAPPY RUMOR.

The members of the Twelfth Night Club have issued invitations for their annual Twelfth-night reception, which will take place, as usual, at the Berkeley Lyceum at 10 o'clock p. m. There has been considerable fluttering in the club of late, owing to a rumor that one of the most popular of the younger comedians, Fritz Williams, is engaged to be married to that equally popular ingenue, Katherine Florence. Both are members of the Lyceum stock company.

## MRS. BROWN-POTTER TO REORGANIZE.

The members of the Potter-Bellows organization, which is playing in Harlem this week, have all received the customary two weeks' notice. This, on the face of it, would indicate that Mrs. Potter is about to close, but she is not. She is now engaging an entirely new company and has arranged to come to Daly's Theatre early in March with a Shakespearean repertoire. It is understood that an elaborate production of Romeo and Juliet is being prepared.

## JOSEPH JEFFERSON'S BIRTHPLACE.

The bronze tablet which has long been in preparation to mark the birthplace of Joseph Jefferson in Philadelphia, was placed on Christmas day upon the southeast corner of Sixth and Spruce streets. Inscribed upon it are the words: "Joseph Jefferson the actor was born here 29th of February, 1829. Here's your good health and your family's may you all live long and prosper."

## DISMISSED.

The application made by Jefferson Patton for an injunction to restrain Neil Burgess in the use of the horse racing machinery in The Year One has been dismissed by the Supreme court. This decision confirms Mr. Burgess' exclusive rights to the racing appliances employed in that play. The County Fair, and any other theatrical performance to which he may apply them. They are covered by patents, in every detail, issued to Mr. Burgess.

## POBBED BY A TRAMP.

Alice Skipworth, an English actress of The Artist's Model company, while on her way home the other evening, was accosted by a tramp, who asked for alms. The actress opened her purse to give him a coin, and the man seized the purse, containing \$57, and escaped.

## MISS PAGET RESIGNS.

On Saturday The Mirror received a telegram from Elliott Paget, leading woman of Robert Hilliard's company, dated at Muskegon, Mich., announcing that she had resigned from that organization, but assigning no reason. Miss Paget will return to New York this week.

## MAY RETURN TO HILLIARD.

Madeleine Burton, who left Robert Hilliard some time ago, may return to his company. She told a Mirror man on Thursday that she had been asked to return and might do so, although she had also received another good offer.

## HENRY ARTHUR JONES' NEW PLAY.

George Day, representing Henry Arthur Jones, arrived on the Paris from London last week. He has come over to attend rehearsals of Mr. Jones' new play, Michael and His Lost Angel, which is to be produced at the Empire on Wednesday night of next week.

"The play will be acted on the same night in London at Sir Henry Irving's Lyceum Theatre," said Mr. Day. "Forbes Robertson and Mrs. Patrick Campbell will play the principal parts that in this country will be acted by Henry Miller and Viola Allen. As London time is a little ahead of New York time, I shall probably receive a cablegram from Mr. Jones informing me of the play's reception at the Lyceum."

"Mr. Jones himself thought of coming over here to supervise the Empire production. He is such a busy man, though, that he felt, after considering the matter, that he could not spare the time. His stage directions on the printed copy are most explicit and detailed, so that his presence here is really not necessary. The Empire company will, I am sure, do justice to the play."

"As the next best thing to coming himself, Mr. Jones determined to transport himself to America in spirit and voice. He read the play into a phonograph, and one day I walked into a rehearsal of the Empire company with forty cylinders full of Mr. Jones' voice. The machine was set in motion, and the company, grouped around, got precisely the effect of Mr. Jones reading the play to them. It seemed a little weird to me. Every intonation and modulation came forth clearly and faithfully. In the pathetic scenes some of the ladies actually cried."

"Mr. Jones has several plays in a rough state. He works two or three hours every day. When he is busy completing a play he does not allow anything to distract him. He opens no letters, pays no calls and lets no one call on him. He takes long horseback rides and all his waking thoughts are concentrated on the work in hand. He lives with his characters. After the play is finished he spends a long time in making it concise. He abhors verbosity. He carves, files, chisels away till there are absolutely no words left save those needed to tell the story."

"Is Michael and His Lost Angel an adaptation?" asked the reporter.

"In no sense. It is original and individual. It is distinct from anything that Mr. Jones has written."

"Will he ever return to melodramas?" "No, he feels that he is above that sort of artistic labor. The Silver King is still played in England, but it is so superior a play of its kind that it can scarcely be classed with the modern concoctions known as melodramas. Mr. Jones dabbled in melodrama for a short while only, because he was a little disheartened at the non-success of certain early plays. These were seriously written and conceived, but they were not as financially successful as had been hoped for. After the success of The Silver King, he returned to his true métier, the writing of purposeful plays reflecting modern English life."

Michael and His Lost Angel is in four acts, three of which take place in the North of England, and the last one in Italy. The hero is a clergyman who is induced by one of his flock to sin. Henry Miller will play the clergyman. There is a cathedral scene in the play—E. G. Unit is painting the scene for the Empire—and here it is supposed the clergyman acquaints his congregation with his infamy.

A London dispatch states the heroine to be a brilliant woman. If this is so, the play cannot be a dramatization of "The Silence of Dean Maitland," for in the novel it is a gardener's daughter who causes the parson's fall from grace. There are said to be only six speaking parts in the play.

## PROFESSIONAL DOINGS.

Carrie Lamont has retired from the Jolly Old Chums company.

J. A. Bliss, now with Charles Cowles in A Country Merchant, will star next season in a new comedy.

Katherine Roland was unable to finish the first act in the leading part of Darkest Russia in Cincinnati last Thursday night, and her place was at once taken by Helen Holland, who was successful in the role.

Marshall P. Wilder will give his concert this year at the Hotel Waldorf.

Reah Starr retired from the A Fatted Calf company on Christmas Day. She will play a special engagement on New Year's Day with Vankee Notions, and on Thursday will join Hands Across the Sea.

Eva Vincent has been re-engaged by William Barry to play the part of Johanna McShane in The Rising Generation.

Louis Rial, of the Bonnie Scotland company, has received a flattering offer to play in London next season.

Louis J. Russell, proprietor and manager of Wollert and Russell's Stars of Repertoire, has been in New York making contracts for special paper and scenery for use next season.

Henry M. Pitt and an excellent company, under the direction of Wilbur Dyer, appeared in The Rajah to packed houses in Minneapolis on Christmas day.

Annie Ward Tiffany has been engaged for her original part of Biddy Roman in the Shadows of a Great City, which she has played over two thousand times.

Charles Kirke has been engaged to take a leading role in the company which is producing The Lady Slavey.

S. B. Kieaby, until recently advance agent for the Little Trixie company, has been engaged by Rich and Maeder to act in that capacity for Kieaby.

Victory Bateman and Blanche Moulton have joined Thomas Q. Seabrooke's company.

Ferris' comedians have just closed a successful season at the New London Theatre, Chicago, and are doing a remarkably good business on the road.

John J. Burke, late principal comedian with Aladdin, starts out shortly with a new farce-comedy entitled William Smith, M. D.

Ord's Opera House at Ord, Nebraska, was dedicated on Christmas Day with a band concert by the local brass band. The house is a new one.

Cecil Spooner seems to be making a big hit in the Pennsylvania towns her company has been appearing in of late. The large and enthusiastic audiences she has drawn prove her to be one of the most popular soubrettes on the American stage.

Gussie Hart is spending her Christmas vacation with her relatives in Boston Highlands, Mass.

The Great Diamond Robbery is reported to be doing a very large business on the road. On Christmas Day at Pittsburgh the receipts for the matinee and evening performances were \$24,671.

Manager McVicker gives two weeks at his Chicago theatre to James Taylor, manager for

Creston Clarke. The engagement will commence Feb. 2. The first week will be devoted to Hamlet, and the second week to Mr. Clarke's repertoire. Adelaide Prince will share the honors of this engagement.

John E. Ince, Jr., has joined Augustin Daly's company playing A Midsummer Night's Dream on tour.

Walter Morgan, the six-year-old nephew of Jack R. Adams, of the Fun on Stilts company, was presented with a gold ring in Cincinnati in celebration of his first appearance on the stage, which occurred at the Pike Opera House, Cincinnati.

Lawrence Hanley has made a hit as John Warfield in The War of Wealth.

Louise Allen and Willie Collier will retire from Little Christopher at the end of the Boston engagement.

Claude Pelham in Old Zad Hastings opened a new theatre at Butler, O., on Friday.

Ella Wilson, leading lady of The Wicklow Postman, recently received a gift a pet lamb in Chicago. She has christened it Nora, after her character in the play.

Manager George Hartz, of the Lyric Theatre, Hoboken, is making a new entrance for the family circle of that house.

A benefit performance was given at the local theatre, Cambridge, Ohio, on Dec. 21, the proceeds of which enabled the members of the stranded A Trip to the Circus company to depart for their homes.

The Gay Masqueraders are reported to be stranded at Lynn, Mass.

The A Ride For Life company closed their season at Nashville, Tenn., on Dec. 21.

Robert Drouet will play Orlando in Kathryn Kidder's production of As You Like It in Washington the middle of January.

Lem H. Wiley, manager of the Auditorium, Peoria, Ill., telegraphed last Wednesday: "Jean Reynolds, in A Double Life, turned hundreds away. Star and play were a great success."

John Hare will produce A Pair of Spectacles next Monday night.

Jerome Eddy and Alice G. Ives' rural play, The Village Postmaster, will be produced at a prominent Broadway house early in March. Contracts to that effect were signed on Friday.

Members of the Seventh Regiment in full uniform acted as ushers at the Herald Square Theatre last Friday night, when there was a gala performance of The Heart of Maryland in honor of the regiment.

The first exhibition matinee of the students of the Empire Theatre Dramatic School for the season will be given under the direction of Nelson Wheatcroft in the Empire Theatre on Jan. 25. Three original plays, A Rainy Day, by Frances E. Johnson, The Awakening, by Beatrice Sturges, and The Game of Threes, by Alexander H. Laidlaw, Jr., will be given. Plays for the February exhibition have been written by Sydney Rosenfeld and Grace Livingston Furniss.

The Hanford Spencer O'Brien company will open its midwinter tour at Worcester, Mass., on Jan. 1 and 2, producing Romeo and Juliet, The Merchant of Venice, and Damon and Pythias. Business with this triple alliance has been uniformly good, and it starts on the western tour with every prospect of success. This company has been giving a scenic production of Damon and Pythias with success. This fine old play is put on elaborately, and will hereafter form a prominent feature of the repertoire of this organization.

The Gonzalez Opera company, under the management of Frank V. French, opened season on Christmas night in Columbia, Pa., successfully. The company includes Lizzie Gonzalez, Isabel Sargent, Fanny De Lacey, Eva Beith, Dan Young, James Donnelly, Adolph Mayer, Victor De Lacey, Phin. Nares, and a chorus of sixteen. Madame Carsoni is musical director.

William B. Gross may be appointed by the American Theatrical Syndicate to travel with Madame Duse on her coming American tour. Mr. Gross is not particularly anxious to go as he is entirely devoted to the interests of Mr. Herne and Mr. Miner in the Shore Acres enterprises.

Cronyn and Holland have opened an uptown stenography and typewriting office in Room 9 of the Mirror Building, 112 Broadway. They employ only expert operators and their work is noted for its accuracy, excellence and punctuality. Dramatists and authors know what it is to suffer from the slovenly and blundering typewriting work that is furnished by many establishments. The will have no fault to find with the results furnished by Cronyn and Holland, who have made a record for only first-class work at their downtown office in the American Tract Society Building, 130 Nassau Street. The Mirror recommends this concern unhesitatingly.

A. M. Palmer went to Philadelphia yesterday on business. He will return to-day (Tuesday).

Alice Pierce, the talented child actress, is visiting friends in Boston.

Frank W. Conant, one of the proprietors of the Minnie Palmer company, has just returned from the Pacific coast, where he buried his mother. He reports that the theatrical business in San Francisco is unusually good.

Since attention was called to the artistic programme used at Baird's Opera House, Lansing, Mich., numbers of programmes from out of town have been sent to The Mirror as specimens belonging to the same class. A neat and attractive house-bill is circulated at the New Park Opera House, Erie, Pa., which presents a portrait of each star that appears on the first page.

Helen Bertram denies the report that she has been engaged by Canary and Lederer for next season. She will remain with the Bostonians.

The theatrical managers' exchange which Harry St. Ormond, H. D. Grahame, and George Kennington are to open at 130-132 Broadway, will be known as The Empire.

## AMONG THE DRAMATISTS.

A. Toxen Worm has written a play having a Swedish locale for James O'Neill.

Sam C. Miller's new melodrama, Free Cuba, will be produced in January.

Sutton Vane is to write a new melodrama on an American subject for William A. Brady.

The Last Stroke, a new American play by I. N. Morris, is to be produced by Jacob Litt in St. Paul on Feb. 21. It is in four acts and the scenes are in this country and Cuba.

Donald F. R. McGregor, author of Max Hirschfeld's opera, Admiral Cupid, has completed another libretto, for which Alice Kauser is agent.

Giles Shine is turning his attention to play-writing, and since he has been on the New England circuit with The Fatal Card he has completed the scenario of a comedy which will probably be entitled The Common Councilman.

Ada Lee Bascom is at work upon a comedy-drama for a prominent manager.



## AT THE THEATRES.

## Empire Theatre.—Carmen.

Drama in three acts, by Henry Hamilton, from the story of Prosper Mérimée. Produced Dec. 20.

Don Jose Libengoa	Ernest Leicester
Don Manuel Sarracina	Thomas Kingston
Lucas Mendez	Luigi Lablache
Bernal D'Aila	William Faren, Jr.
Triest	J. Findlay
Pedro Diaz	Forest Flood
Dancatre	John Blair
Remendala	Charles Forest
Lillas Pastia	J. Findlay
Sergeant	George Humphrey
Bedpo	T. Courtice
Pedro	Horace Pollock
Dolores	Elfie Shannon
Lisa	Lillian Kingston
Juana	Madge Meadows
Anita	Jane Emerson
Teresa	Alexes Leighton
Inez	Maud Clayton
Zara	Corinne Parker
Carmen	Olga Nethersole

At the Empire Theatre Christmas eve a fair-sized audience, including an unusually large number of newspaper writers, witnessed the first production of *Carmen*, Henry Hamilton's dramatization of the story of Prosper Mérimée. If long before the conclusion of the performance there was anyone present who failed to fully realize the general depravity of the Mérimée heroine, it was scarcely the fault of Olga Nethersole, who as *Carmen* gave an exposition of female sensuality which on a stage less respectable than the Empire's might have exposed it to the wrath and condemnation of Dr. Parkhurst. The lengths to which the actress went in depicting the passion *Carmen* is supposed to feel for her various lovers approached in some instances the ridiculous, and was the cause of considerable laughter.

In view of the number and duration of the kisses she bestows it is not hard to understand why the three men who impersonate the parts of her lovers have clean-shaven upper lips. An ordinary moustache subject to such treatment would soon be reduced to a shapeless hirsute mass. It is no exaggeration to assert that if Miss Nethersole were to reduce the duration of her kisses one-half, the performance would be over considerably more than a half hour before midnight.

Notwithstanding all this, however, it must be admitted that she is at her best in her love-making scenes, although why, in order to rouse the passions of her victims, she should deem it necessary to roll her eyes to the extent she does it would be impossible to say. Miss Nethersole has a remarkable pair of eyes, which it is her evident determination to work for all they are worth.

The story as told in the play does not differ in any important particular from that in the book. It begins in a square in Seville, where a number of soldiers, including Corporal Don Jose, are on duty. Dolores, in the person of Elfie Shannon, appears bearing a message and a kiss to the corporal from his mother, upon receiving which he proposes marriage to Dolores and is accepted. Then *Carmen* arrives on the scene and after snubbing Lucas Mendez, a muleteer admirer, and squabbling with Teresa, a fellow employee in the cigarette factory, she proceeds to make love to Jose. In a further quarrel, which occurs shortly afterward in the factory, *Carmen* slashes Teresa's face, and being arrested by the soldiers, the lieutenant in command places her in charge of Jose. The couple being left alone, she arouses his love and pity to such an extent that he yields to her entreaties to permit her to escape, for which he receives a month's imprisonment and is reduced to the ranks.

In the second act Jose, now a private, is on guard by the city wall, where he is visited by Dolores, who tells him that *Carmen* has become the mistress of the lieutenant who ordered her arrest. When Dolores has gone *Carmen* herself appears in company with the lieutenant, whom she gets rid of temporarily in order to ask Jose to prove his love for her by allowing a party of her smuggler friends to pass. Being now completely under her control he consents, and when the free-traders appear makes no effort to stop them. The second scene in this act takes place in a wine shop where *Carmen* sings a song very indifferently, and dances in a way that could hardly make the other *Carmen*it envious, and indulges in the prolonged osculatory exercise which amuses the male portion of the audience and horrifies the female witnesses. It is here, too, that Jose, in a fit of jealous rage, kills the lieutenant. Between the two scenes in this act there is an interval of three minutes to enable Miss Nethersole to change her costume. As these three minutes last almost as long as Miss Nethersole's kisses, it is evident that Miss Nethersole is not fitted to win fame as a lightning change artist.

The third act occurs in the mountain home of the smugglers, where Jose and *Carmen* have taken up their abode. The shorter duration of her kisses indicates that by this time she has grown tired of Jose, and her subsequent conduct shows that she has already made arrangements for a meeting with her former muleteer admirer, who, in the year which has elapsed has acquired honor and glory as a bullfighter. Jose being dispatched on an errand by the chief of the band, shortly after his departure, the treader appears, and being found there by Jose, who unexpectedly returns, a fight occurs, which is interrupted by the arrival of Dolores with the information that Jose's mother is dying and anxious to see him. While Jose is at his mother's bedside *Carmen* joins the bullfighter in Cordova, and in the fourth act, which takes place at the entrance to the bull ring, Jose reappears, and being repudiated by *Carmen* stabs her to death. While in her last gasps she repels the treader and bestows her last and most abbreviated kiss on her slayer.

Ernest Leicester in the character of Jose failed to arouse the enthusiasm of the audience in the slightest degree. His shape and general appearance rendered him utterly unsuited to his part. Even if he were physically qualified for the role, it is scarcely possible that he would fill it acceptably. His movements are far from graceful, and his facial expression can hardly be regarded as interesting.

As Lucas Mendez, muleteer and treader, the big and ponderous Luigi Lablache was equally unsuited to his part. He lacked the agility necessary for dodging bulls as well as the good looks and pleasing address essential to the making of an acceptable lover. Thomas Kingston was far better adapted to his part. As Lieutenant Don Manuel he was more prepossessing than the others and one couldn't help wondering why *Carmen* did not fall in love with him in earnest.

As Dolores Elfie Shannon is Elfie Shannon, an attractive and interesting young American actress. She looked extremely sweet and innocent, but there was nothing in her dress, appearance and manner to indicate that she was appearing in the character of a Spanish maiden.

Alexes Leighton as the homely and oft humiliated Teresa acted her part well, but if homeliness is the principal qualification for the role several other female members of the cast have far superior claims to it. If the looks of the cigarette girls in Miss Nethersole's company are any indi-

cation of the standard of beauty prevailing among the Spanish cigarette makers, New York cigarette girls have little cause for envy.

William Faren, Jr. as the lance corporal, J. Findlay as the priest, Forest Flood as the sergeant, and Horace Pollock as Pedro filled their respective roles in a satisfactory manner.

## Fifth Avenue.—Benedict Arnold.

Play in five acts by Richard Golden. Produced Dec. 27.	
Benedict Arnold	Henry Jewett
Captain Devenant	Edward J. Morgan
Major Clarkson	Clare or Handyside
Beverley Robinson	J. Francis Brien
General Howe	H. A. Weaver
Alexander Hamilton	Henry Weaver, Jr.
Lieutenant Allen	Forbes Curtis
Joseph Reed	Charles A. Smiley
Edward Preston	Charles G. Craig
Colonel Lord Lansdale	Vincent Serrano
Major Blashford	Mervyn Dallas
Lieutenant O'Neal	Ernest Tarleton
Captain Waiton	Julian Greer
Mr. Hathaway	Charles Coote
Peggy Shippen	Frances Hastings
Dorothy Mayhew	Maud Verner

Last Friday afternoon a new play by Richard Golden, entitled *Benedict Arnold*, was produced at the Fifth Avenue Theatre for the benefit of the St. Mary's Free Hospital for Children.

Mr. Golden's name is familiar in theatrical circles. He has contributed to dramatic literature a "History of the English Drama," and a few years ago he won the prize offered by the New York Herald for the best one-act play. The present piece is, we believe, his first attempt at writing a long and serious drama and the success which the play met with should and probably will encourage the author to further efforts in the same direction.

The story of *Benedict Arnold* is one of the most interesting incidents of the Revolutionary War and one that has often tempted the dramatist. The reckless extravagance of the young American general, his money difficulties, the machinations of his enemies to ruin him, his trial before the court martial at Morristown, the public reprimand, the temptation to avenge himself on his enemies by selling himself to England, and this act of treachery no sooner accomplished than Washington honoring him by placing him in command of the valley of the Hudson, the days of mental agony to the traitor at Westpoint, the contempt with which even the English officers treated him, and his death, at last, of a broken heart in London—all these incidents constitute excellent dramatic material of which Mr. Golden has made good use. His play is altogether too long—the matinee began at 2 and lasted until 5:45—and some of the speeches need cutting. These, however, are defects easily remedied. The play, on the whole, is very interesting and highly dramatic. It is well written in concise, vigorous English and the general plan of construction displays no little knowledge of stage technique.

The play affords ample opportunity for good acting. Nearly all the principal parts are good, and the title part is for the leading man what is vulgarly called "pie." Henry Jewett was simply superb as *Benedict Arnold*, and gave one of the most artistic performances of his career. He had previously given the part much study, which accounts, of course, for his excellent interpretation. The part fits well his voice and physique, and he was successful in giving the right note to each line he spoke.

Arnold's virtuous anger at the reprimand in the court martial scene, his agony of remorse after his treachery, and his final death scene were powerfully and convincingly portrayed.

It was altogether an excellent cast. Edward J. Morgan and Clarence Handyside made dashing aides-de-camp. J. Francis Brien was a capital tory, and H. A. Weaver gave dignity to the part of General Howe. Vincent Serrano, Mervyn Dallas, Ernest Tarleton, and Julian Greer looked well in English uniforms, and Henry Weaver, Jr., and Forbes Curtis made dashing Revolutionary officers. Charles A. Smiley and Charles G. Craig appeared as members of the Pennsylvania State Council.

There are only two female parts in the play. Frances Hastings gave a rather colorless performance to the part of Peggy Shippen, who afterwards became Arnold's wife. Miss Hastings shows evidence of careful stage instruction. Her diction is good and she is graceful of person. But her work, probably owing to inexperience and timidity, was not convincing. The character, interesting *per se*, failed to interest, and this is proof of faulty interpretation. Maud Verner made an attractive looking Dorothy Mayhew.

## Bijou.—The School Girl.

Musical comedy in three acts. Produced Dec. 6.

Professor Gainsbury	William Gill
Jack Gadole	William E. Wilson
Timothy O'Clanagan	Richard O'Gorman
Policeman	Emmett Detoy
Checks	Minerva Adams
Mrs. Allison	Jenny Dickerson
Madge Gainsbury	Frances Rousseau
Belle Gadole	Maud Noel
Susanah St. Aubin	Katherine Dixon
Georgiana Goldolphin	Melinda Dixon
Aminia Armitage	Annie Pomeroy
Louisa Allison	Minnie Palmer

There was only one play on the boards last night that was announced as new to New York. It proved to be no novelty at all. "Minnie Palmer's" latest England, Ireland and Scotland success, "as the programme termed it, is an old play rewritten and renamed. The *School Girl* is that hoary-headed classic of farcical comedy, *Fun in a Boarding School*, in which scores of soubrettes have skipped and kicked for a dozen years back. It needed only the cigarette-smoking duet to establish the paternity of the play.

In its new dress it served to bring Minnie Palmer back to New York again. She would have done better to have made her re-entrance in the old, familiar piece. *Fun in a Boarding School* was, at least, a good thing of its kind.

Since her long sojourn abroad, Minnie Palmer has changed somewhat. She has acquired a Cockney accent, but she has not gained in refinement of method. Last night she stumbled badly on her lines, but so did every other member of the cast for the matter of that.

William Gill, the playwright, appeared in Radcliffe's old part of the deal professor. After Mr. Gill's first solo a man in the second row clapped his hands, and all the rest of the house craned their necks to see who he was. Decidedly the most interesting person inside the Bijou Theatre last night was the man who applauded Mr. Gill.

## Fourteenth Street.—Twentieth Century Girl.

The *Twentieth Century Girl* which, under the management of Frederick Hallen and with Mollie Fuller in the title role, appeared at the Fourteenth Street Theatre last night was not prevented by the rain from attracting a good-sized audience. It is called a farce comedy, and like most plays of that character it largely consists of clever and amusing specialties. This attraction has already been seen in this city, but it is still popular.

Mollie Fuller as Percy Verance, the girl bache-

lor, has lost none of her good looks and ability to please, and her singing would do credit to an ordinary nineteenth century girl. Catherine Linyard, as Molly, was also very pleasing, her singing being especially good. The company includes quite a number of attractive and clever young women.

Some of the male members are also very clever. As Michael McNamara, a man of vast political influence, John T. Kelly kept the audience in a roar. William Cameron as Judson Dingleworth was also extremely amusing, while Gus Williams as the German professor, Harry Kelly as Nick Neddle, and Thomas Lewis as Paul Whitttree filled their roles in a thoroughly satisfactory manner.

## People's.—Human Hearts.

Logan's Luck, rechristened *Human Hearts*, and slightly changed, made its reappearance at the People's Theatre last Monday night.

The author, Hal Reid, has been fortunate in interesting Henry C. Miner in his play, with the result that it is adequately presented both as regards scenery and the cast engaged in its interpretation. It is a heart story of a purely local nature, as it deals entirely with life in Arkansas.

Hal Reid appeared as Tom Logan, and played throughout with force and feeling. The company included William Rolyns, Walter G. Horton, William H. Smedley, John D. Germon, Edie Pearl, Mrs. Robbins, Baby Ellis, and Bertha Belle Westbrook, who rendered valuable aid throughout.

## Grand.—Superba.

Hanlon's New *Superba* drew well at the Grand Opera House on Monday evening. In its improved form it is one of the best spectacular and pantomimic shows on the road this season.

The company is large and capable, and the mechanical effects and scenery are particularly praiseworthy.

Among the specialties introduced were pleasing acts by the Borani Brothers, Margaret May, Charles Guyer, and Bertha Bayliss.

## At Other Houses.

SANFORD'S.—The Great Diamond Robbery will be the opening attraction at this new place of amusement next week.

OLYMPIA.—Excelsior, Jr., is living up to the motto of his poetic ancestors. The burlesque is as full of life and fun as anything of the kind which has served to divert New York theatre-goers for many years.

GARRICK.—Cissy Fitzgerald is again proving her potency with the modish youth of the city by drawing large audiences nightly. The *Foundling* is a good background for Cissy to sparkle on.

PALMER'S.—The *Shop Girl* is in its last nights at this house. John Drew will follow on Jan. 6.

BROADWAY.—An Artist's Model has settled down to a long run. As usual with plays of this class, there is an attractive display of femininity.

HOYT'S.—The *Gay Parisians*, with its amusing farcical imbroglio and its quaint characterization, has but a week more to run. A *Black Sheep* ensues.

ACADEMY.—The *Sporting Duchess* is one of this season's dramatic fixtures. It bids fair to duplicate its London furore at Drury Lane.

IRVING PLACE.—Die *Fledermans*, which is a perfect specimen of German musical comedy, is sung with excellent effect by such artists as Carlo Englander, Adolf Linke, Rudolf Senius and Paul Senius.

CASINO.—The *Wizard of the Nile* is a genuine bit of absurdity, and Frank Daniels has never before appeared to such amusing advantage. The music is the best that Victor Herbert has yet written.

STAR.—The County Fair is renewing the days of its youth. Its humor seems as fresh and spontaneous as when it first attracted all New York. Emma Pollock's *Tags* is very original in its way.

HARLEM OPERA HOUSE.—Mrs. Potter and Mr. Bellew are appearing here this week in their elaborate production of *The Queen's Necklace*. Mr. Bellew as the Cardinal de Rohan acts with fine intelligence and polish.

COLUMBUS.—Shaft No. 2, an exciting melodrama full of sensational effects, is this week's attraction. It is acted by Frank Losee, Marion Elmore, and a good company. Saved from the Sea follows.

DALY'S.—Miss Rehan's splendid portrayal of Viola in *Twelfth Night* is giving delight to the fastidious patrons of this house. The balance of the cast is stronger than in the former revival of the play.

ARBEY'S.—Mr. Hare, Mr. Terry and Miss Neilson are lending the authority of their personalities to the new *Pincro* play to some purpose. The *Notorious Mrs. Ebb-smith* is obviously a bid for favor from those theatre-goers who prize psychology above all things. Truth to tell, though, there is more old-fashioned clap-trap in the play than anything else. Later Mr. Hare will be seen as Benjamin Goldfinch in *A Pair of Spectacles*.

HERALD SQUARE.—The *Heart of Maryland* is the one typical American play produced this season. Its interest is cumulative in the approved melodramatic way. There is a brisk succession of stirring incidents that compel interest and sympathy. Mr. Belasco's skill at this sort of work is exciting admiration and respect. The play is pretty sure to last through this season.

LYCEUM.—The *Home Secretary*, with its wonderful last act, continues to attract fashionable patronage at this snug little playhouse. The *Benefit of the Doubt* is underlined for speedy production.

## BROOKLYN THEATRES.

## Columbia.—Liberty Hall.

Charles Frohman's Empire Theatre stock company presented R. C. Carton's *Liberty Hall* to a large and appreciative audience on Monday evening. All the favorites were in the cast, including Henry Miller, Viola Allen, Ida Conquest, Robert Edeson, W. H. Crompton, Genevieve Reynolds, and May Robson. The principals received a number of curtain calls. Next week, Olga Nethersole.

## Montauk.—A Milk White Flag.

A *Milk White Flag*, the merriest of Hoyt's farces, began a two weeks' engagement here on Monday evening. The exuberantly funny situations were laughed at, and the songs and choruses were encored. Hits were made by Clairese Agnew, Lloyd Wilson, George A. Beane, Frank Lawton, Cora Timme, Lee Lamar, and John S. Marble. Next week same bill.

## Park.—The Speculator.

Thomas O. Seabrooke appeared in his new comedy, *The Speculator*, to a well-pleased audience on Monday evening. Mr. Seabrooke was in

his element as a stockbroker, and made a good deal of his part. The cast included Arthur Forrest, Harry Gwinette, Harry S. Armstrong, W. F. Peters, Walter Bruse, Thomas Pell, W. H. McCormack, Thomas Scott, Ethel Winthrop, Blanche Moulton, Jeannette Loewery and Marion Young.

## Amphion.—The Masqueraders.

May Robson, Henry Miller, William Faverham, Viola Allen, Robert Edeson, Gertrude Reynolds and J. E. Dobson, of the Charles Frohman company, were well received in *The Masqueraders* last night. A good-sized audience enjoyed the drama. Next week, Chauncey Olcott in *The Irish Artist*.

## Bijou.—The White Rat.

That stirring melodrama, *The White Rat*, began a week's engagement on Monday evening. The house was full.

## Grand.—Rush City.

Gus Heege's comedy, *Rush City*, pleased a large audience on Monday evening. It remains for the week.

## Empire.—Humanity.

Joseph Grismer and Phoebe Davies and an excellent company thrilled a large audience in *Humanity* on Monday night.

## Hoboken.—Lyric Theatre.

A Romance of Coon Hollow was presented here by a good company during the first part of last week. For Fair Virginia filled the house Thursday, Friday and Saturday, and was enthusiastically received.

*Sins of the Night* opened on Monday evening to a good house. It will be followed on Thursday by Robert Mantell, who will play *The Corsican Brothers* and *Monbars*.

## THE AMERICAN THEATRICAL EXCHANGE.

The year just closed was one of unusual prosperity for the American Theatrical Exchange, and its clerical force has been increased several times to meet the demands for extra work. The offices have teemed at all times with leading theatrical managers who have had their routes booked the past season and will continue to place their business with the American Theatrical Exchange. Among the prominent managers who have availed themselves of the exceptional facilities afforded for the furthering of their interests may be mentioned, Abbey Shoenfeld and Grau, Charles Frohman, George Appleton, Frank Perley, Ben Stern, Ed Bloom, D. W. Truss, W. A. Brady, Frank McKee, Augustus Pitou, John E. Warner, J. J. Buckley, John P. Slocum, William Connor, Wagenhals and Kemper, Jacob Litt, Charles H. Pratt, Charles Vale, E. F. Zimmerman, Fred C. Whitney, Samuel C. Kingston, John W. McKinney, William Hayden, Matt L. Berry, Sidney R. Ellis, M. B. Leavitt, Davis and Keogh, M. B. Curtis, Edwin Warner, William Wilkison, Gustave Frohman, Julian Magnus, David Henderson, W. B. Gross, Al. Canby, Edward E. Rice, "Doc" Freeman, and Frank Cotter. Last week broke all records for rapid booking. Over five hundred telegrams were received and answered, filling broken weeks and holiday dates.

## REPORTS OF CLOSINGS.

The Capitol company closed on Dec. 28.

Joseph Jefferson's *Rip Van Winkle* company closed as usual in Utica, Dec. 28, and will not resume until April.

Joseph Murphy will close season, it is said, on Jan. 11.

Kate Claxton will close, it is reported, next Saturday in Schenectady.

The Crazy Patch company closed in Buffalo on Dec. 28.

The Fatted Calf company (Western) closed in Wheeling, W. Va., on Dec. 28.

The Captain Paul company closed in Cincinnati, O., on Dec. 21.

Gladys Wallis closed her season in Baltimore, Md., on Dec. 21. She decided not to produce the new play by Clinton Stuart.

The Maloney's Mishaps company (J. J. Sullivan and J. M. Macready, proprietors) is reported to have stranded at New Haven.

The McKee and May Comedy company is reported to have stranded at Port Jervis.

## ANOTHER RUMOR.

The members of the Empire stock company who will not be cast in the new Jones play, it was said last night, have virtually been released, with one exception.

It is said that the new play to be produced at the Empire, *Michael and His Lost Angel*, has only six characters, and therefore there is absolutely nothing to do for most of the members of the organization.

It was this consideration, it is reported, which prompted the proprietors of the company to release the others. The only member of the company who has been retained, it is said, and who will not be in the new piece, is William Faverham.

A telephone message was sent to the Empire Theatre last night asking if the report were true and Mr. Shea, in the absence of Mr. Frohman, said he did not think it was.

## IN FAVOR OF THE MUSIC HALLS.

A decision in the matter of selling beer in the music halls, note of which is made on another page, was rendered late yesterday by Magistrate Kudlich, who holds that there is a constructive permission to the licensees of such places to sell liquors by long usage, despite the fact that the letter of the law prohibits such sale.

## SAID TO THE MIRROR.

NANCY McINTOSH. "You misquoted me in your last week's interview in saying that I 'loathed' my music in His Excellency. What I meant to convey to you was that my music did not give me all the opportunities that I should like. I have a new opening solo now which pleases me very much."

JOHN C. FOX. "I wish you would contradict the report that A Cracker Jack company had closed for the season. We simply laid off for a few days in order to make a few changes in the cast and to strengthen the company generally."

GOLDMARE AND CONERRE. "If that John Preston whom you mention in your valuable paper as rehearsing our play, *The Lost Paradise*, attempts to produce it, we shall take legal action with a view to preventing it."

ST. ALBANS. "We have a fine new attraction. Wire Johnston Opera House, Pa."



## A CELEBRATED CASE.

## The Sanger-French Little Lord Fauntleroy Suit—A Decision in French's Favor.

Yesterday an opinion was handed down by Judge Van Brunt, of the Supreme Court, General Term, reversing the decision of the referee, ex-Surrogate Daniel G. Rollins, in the Little Lord Fauntleroy case. The referee on July 3, 1894, rendered a judgment in favor of Frank W. Sanger and against T. Henry French, amounting with costs to \$98,185.13.

The case was argued before Judges Van Brunt, Parker, and Follett last October at the General Term of the Supreme Court. The printed case on which the appeal was heard covers 1,000 pages. Ex-Judge Dittenhofer appealed the case in behalf of T. Henry French, and his brief takes 150 pages. Almon W. Goodwin, of the firm of Vande pool, Cumming and Goodwin, appeared for Frank W. Sanger.

Judge Van Brunt at the conclusion of his opinion reverses the referee's judgment on the facts, and orders a new trial with costs to T. Henry French to abide the event.

Ex-Judge Dittenhofer was seen yesterday afternoon in regard to the decision. "I can now die happy," said the Judge. "The decision of the referee in this case was a monstrous instance of iniquity. It was the ambition of my life to live to see it reversed. If the Supreme Court had not reversed the referee's decision, I should have carried the case to the Court of Appeals."

"Mr. Sanger's claim of partnership in the Little Lord Fauntleroy play was based on a verbal conversation that was alleged to have been held between himself and Mr. French in the office of Ogden, Beckman and Ogden, the lawyers of the Broadway Theatre company. Mr. French denied in toto that there was any partnership or any such conversation. There was no written evidence of such a partnership produced by the plaintiff at the trial, which took two years. Nor was there any trace of the partnership in any books."

"Although he never tendered a dollar toward defraying the expenses of producing Little Lord Fauntleroy, Sanger claimed one-half of the profits, the effect of which, as Samuel French was entitled to the other half, was to deprive T. Henry French of every dollar in the profits. After the evidence was all in and briefs submitted, the referee kept the case for three years without deciding. When the appeal was made to the Supreme Court, Mr. French was placed under bonds of \$50,000. His bondsmen were A. M. Palmer, Henry C. Miner, and the American Surety Company. The printed case alone cost Mr. French \$1,500. The bonds are now canceled."

"Here," concluded the judge, "is Judge Van Brunt's opinion, in the course of which he says: 'The first thing that challenges attention is the nature of the contract itself as claimed by the plaintiff. It is certainly peculiar and gives the plaintiff remarkable powers, running as it does for a period of twenty years, which circumstance alone would naturally suggest that it should only be established by evidence which was reasonably clear and conclusive. In our judgment the plaintiff has failed by any preponderance of evidence to sustain any contract such as is claimed by him, and indeed he is own oath is to the contrary.'"

Further on Judge Van Brunt says: "This contract he claims seems to be a monstrous contract, and as has already been suggested, it depends entirely upon the oath of Sanger, whereas the evidence shows that in every other transaction had in reference to the production of plays, or the management of the business, or in entering into new enterprises, it was always carefully reduced to writing."

Frank W. Sanger could not be found last evening.

T. Henry French told THE MIRROR representative that he had no special comment to make on the reversal of the referee's decision, except that it was entirely in accordance with justice. "If there should be a new trial," said Mr. French, "I shall fight the case to the bitter end."

## MARIE BURROUGHS WILL NOT STAR.

Marie Burroughs has abandoned her starring project. The company was all engaged, and the members were called for rehearsal yesterday (Monday), but at the eleventh hour received notification that she would not go out. Horace Wall was to have been the manager of the tour.

## CHIMMIE FADDEN AT THE GARDEN.

Charles W. Hopper will produce Chimmie Fadden at the Garden Theatre next Monday week. The house will remain dark until then.

## CHRISTMAS TOKENS.

George Musgrove, the Australian manager, gave the members of An Artist's Model company a Christmas dinner on the stage of the Broadway Theatre last Wednesday after the matinee.

Gertrude Mansfield, now playing at Proctor's Pleasure Palace, received several valuable gifts. Phoebe Davis and the other women of the Humanity company had a Christmas tree in the green room at the Grand Opera House last Wednesday for the little girl who plays the part of Ikey Marks. It was indeed a Merry Christmas for this child, and Gerry should have been there to see.

Ethel Sydney, who is now playing in The Shop Girl at Palmer's Theatre, was presented on Christmas day with a handsome silver-backed hand mirror by the American ladies of that company.

W. T. Francis, musical director of the Garrick Theatre company in Thrill by was presented by his wife, Emily Seymour, the soprano, with a Christmas gift in the form of a bouncing girl baby last Tuesday.

Jeanette Dupre, of the O'Hooligan's Masquerade company, received as Christmas gifts a diamond cluster ring of horsehoe form from W. B. Watson, a solitaire diamond ring from the Raymond sisters and Ida Russell, and a bracelet from Lew Pangborne, business manager.

At the conclusion of the performance at the Academy of Music, Jersey City, on Christmas, Advertising Agent John Moore was presented with a diamond stud, the gift of his fellow workers. THE MIRROR correspondent made the presentation for the boys.

As is the custom at the Academy of Music, Jersey City, on Christmas Eve Mrs. Henderson gave the attaches a supper at the conclusion of the performance, and on Christmas Day each one of the thirty-five employees received a fine silk handkerchief. Mrs. Henderson delights in these gatherings, and nothing is left undone to make every one happy.

Managers Jacobs, Miner and Waldman, of Newark, received many valuable remembrances. John Kernell, of the Irish Alderman, received a gold watch, chain and a diamond monogram locket, a gold mounted pipe and an umbrella at Newark.

At the close of the children's matinee performance of The Fencing Master at Taunton, Mass., Katherine Germaine received a handsome manicure set from the stage hands of the

Hamilton Theatre. The members of the company had a jolly time after the evening performance. The occasion was an old-fashioned Christmas tree, set on the stage. All the members received presents, many of them valuable. Miss Germaine came in for the largest number, among her many remembrances being an elegant sword, a handsome ostrich feather fan, a jewel case, and many other tokens of good will from members of the company. A more pleasant party never assembled in any nobel's parlor, and the expressions of good will were suggestive of a happy organization.

"Judge" Fagan, one of the old stage hands at the Academy of Music, Jersey City, received a Marquise pin, necktie, and a box of Perfector, a gift from his associates. THE MIRROR correspondent made the presentation while Mrs. Henderson's supper to the attaches was being eaten. The "Judge" acknowledged the gift in his usual urbane manner.

William Black, treasurer and representative of the Lyric Theatre, Hoboken, has only been employed in that city a little over three months, yet he is now wearing diamonds. During the second and third acts of Con Hollow at the Lyric on Christmas night word was sent out to Billy in the box office that there was a "kick" back on the stage, and he hurried in to quell the disturbance. Mr. Black walked upon the stage to talk to Stage manager Kelley, when the curtain was rung up, and Mr. Black had a genuine stage fright. Mr. Kelley stepped forward, and in a neat speech presented Mr. Black with a handsome diamond stud, as a token of esteem from the attaches of the theatre and a few outside friends. Mr. Black recovered his self-possession and thanked the donors. The audience applauded while the curtain descended. Manager Hartz appeared to be as much pleased as the recipient, and the orchestra played "He's a Jolly Good Fellow."

Assistant Manager George B. Peck treated the attaches of Green's Opera House, Cedar Rapids, Ia., to a banquet after the performance on Christmas night.

A public Christmas tree was set up in Drake's Opera House, Elizabeth, N. J., on Christmas Day, and over two thousand children received gifts.

The employees of the Opera House, McKeesport, Pa., presented a handsome Elk's pin to Dr. I. L. White, the proprietor of the house, and a gold pen and silver inkstand to Manager F. D. Hunter.

The Minerva Dorr Niobe company celebrated the day in Zanesville, O., with a Christmas tree and collation given by the managers, Norcross and Henderson. Over 100 presents were given and received by twelve members of the company.

The historian, Walter Hanley, read a very interesting account of the pleasures and troubles of the season. Bernice and Frank Norcross officiated as Comedy Santa Claus, and W. E. Ballerfield divided his many apple pies with the Baron Henderson. Frank Norcross read the ode of the 1914 Jane company, and as the clock struck 12 the affair ended with merry Christmas wishes.

The Maud Hillman company celebrated the day at Burlington, Vt., by an exchange of gifts.

Manager George Hartz, of the Lyric Theatre, Hoboken, distributed turkeys among his employees.

The members of the orchestra at the Park Theatre, Boston, surprised Theodore Bendix, the leader, with a crayon portrait of himself.

B. F. Keith made his employees happy by Christmas presents in cash.

Joseph Murphy entertained the members of his company at dinner at the Langham, Boston, after the Christmas matinee.

Charles H. Hoyt gave his wife for a Christmas present a four carat pigeon blood ruby, set for a brooch in the centre of twenty four diamonds as big as peas.

After the performance of the Northern East Mail company at the Richardson Theatre, Oswego, N. Y., on Christmas night, the members of the company were banqueted by Mr. and Mrs. Lincoln J. Carter.

Wolf Falk, manager of the Ice Palace Skating Rink, received, as a Christmas present a superb silver brush and comb.

Edwin Stevens, of the Daly stock company and a strict non-smoker, found a number of smoker's articles among the Christmas presents he received.

On Christmas Day, the members of the Kimball Opera company presented Corinne with a solid gold and enameled French clock.

During the matinee performance at the Leland Opera House at Albany, on Dec. 21, Professor Kellar on behalf of the stage hands presented Resident Manager Gerbee with a very fine gold handled silk umbrella. In the evening the ushers and other employees of the theatre presented Mr. Gerbee with a valise.

Cissy Fitzgerald presented to each member of The Founding company a handsome Christmas present. To the women, Frances Stevens, Maggie H. Fisher, Clara B. Rust, Stella Zanone, Jane Stetson, and Maggie Fielding she gave handsome pocket books with watches. To the men, Thomas Burns, S. Miller Kent, Charles W. Butler, and E. Selden Powell, the gifts were beautiful silver pencils. To W. B. Barnes, property man, a check for \$25. To George Schaeffer, stage manager, a large Tiffany diamond stud. To Will J. Duffy, acting manager, a Fleur de Lys diamond scarf pin. To Henry F. Greene, business manager, a solid gold match box. Miss Fitzgerald was equally surprised and delighted by being presented with a costly silver toilet set by the company.

Manager John W. Isham remembered every member of his Octoroon company with a handsome present. He also tendered them a banquet after the performance on Christmas day. It was a merry affair, and every member voted Manager Isham a word of thanks in appreciation of his bounty and hospitality.

Charles T. Ellis was presented with a silver loving cup by the members of his company during the Christmas Day performance of The Alsatian at Whitney's Opera House, Detroit. The presentation speech was made by Frank Girard. Mr. Ellis was taken by surprise but managed to make a suitable response. Mr. Girard then emptied a bottle of wine into the cup and Mr. Ellis took a hearty draught. After which the play proceeded amid great applause.

Jule Walters, manager of The Money Order, entertained his company with a sumptuous banquet at Ottumwa, Ill., on Christmas night.

Managers Drew and Campbell of the Star Theatre, Cleveland, Ohio, were each presented with a comfortable office chair by their attaches. J. Herbert Mack, manager of the Rose Hill company, received a beautiful solitaire diamond stud from Charles Barton, Willie Drew, Manager Drew's eldest son, got a gold watch, Frank Cooke the treasurer a book case, Harry Scott the typewriter he wanted, Pauline Babbler the recipient of a cluster ring, silver hand mirror, brush and comb, and Japanese gown,

George Lameroux a diamond lace pin, pair of earrings and silk umbrella, Jack Crawford, of Crawford and Manning, a combination traveling valise, Pete Miller, property man, a K. of P. charm, Clifford Brodie, assistant treasurer, got a watch, Clarence Rinehart, head usher, a watch chain and charm, W. T. Campbell a full set of Shakespeare, Frank Drew a diamond stud, Ike Rose, agent of the Gus Hill show, a silver-mounted walking stick.

Smith Turner celebrated Christmas by giving the press of Kansas City an impromptu lunch in commemoration of his fifth consecutive year as agent of Lincoln J. Carter's Southern Fast Mail company.

THE MIRROR has received special Christmas greetings from Nat C. Goodwin, Wilton Lackaye, Georgia Cayvan, Caroline Hill Kelley, J. E. Dodson, Flora Gardner-Kling, Gus Williams, F. Ziegfeld, Jr., George H. Adams, Mrs. Jennie Kimball, Corinne, and many others.

## THE CHRISTMAS MIRROR.

"EXCELS ALL ITS PREDECESSORS."

Spirit of the Times, Dec. 21.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is now on the news-stands and excels all its predecessors, which have excelled all its rivals, in the beauty of its illustrations and the representative character of its stories, verses and sketches.

"A THING OF BEAUTY."

Baltimore News, Dec. 21.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a thing of beauty and will be a joy to all who may preserve it. It is full of stories, sketches, poems and attractive theatrical reading, and there are crowds of illustrations.

"UP TO AND AHEAD OF DATE."

Kosok, Ia., Standard, Dec. 21.

There is no necessity for the spirit of the times teaching THE NEW YORK DRAMATIC MIRROR speed, as it has launched its big Christmas edition, decked in fine colors, beautifully ornamented with illustrations, and freighted with articles of interest. Among its contributors are C. W. Coudock, Henry Irving, Janaušek, Emma Calvé, Howard Paul, Paul Potter, Sidney Cowell, Gladys Drew Rankin, Madeline Ryley, J. E. Dodson, Viola Riss, and John T. Moore. It is not only up to but already ahead of date, artistic and fetching.

"HAS TO BE SEEN TO BE APPRECIATED."

Poughkeepsie Evening Star, Dec. 11.

The Christmas number of THE DRAMATIC MIRROR is truly a work of art, and has to be seen to be appreciated.

"REMARKABLY BRILLIANT."

San Francisco Bulletin, Dec. 21.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is remarkably brilliant. The reading matter is of a high class and the typography and illustration "things of beauty." Harrison Grey Fiske has exceeded himself.

SOME EQUALS IT.

Salt Lake Tribune, Dec. 21.

Among the many handsome Christmas editions of magazines and newspapers appearing in the book stands none equals that of THE NEW YORK DRAMATIC MIRROR. Mr. Fiske has surpassed his many past efforts in this edition. The title page is a multi-colored picture of an actress in her dressing-room. A mirror, with its surrounding accessories of paint and puff-box, pencils and other articles of "make-up," look decidedly pretty. While such dressing-rooms are infrequent, it is an ideal picture of what every actress would be pleased to add in her stage quarters. The contents of THE MIRROR are from opening page to finale most interesting. The illustrations are original and catching, while the typographical excellence is simply beyond criticism. THE MIRROR has had a steady, solid growth, and while Mr. Fiske has occasionally made mistakes, he has always recognized and corrected them. The Christmas MIRROR is a pretty addition to any library or drawing-room.

"A DECIDED STEP IN ADVANCE."

Toledo Sunday Journal, Dec. 11.

Like its predecessors, the present annual is a decided step in advance of the previous Christmas issues, both in the point of the high grade illustration and literary features. THE MIRROR is unique in one thing, as regards its annual edition: it never makes quite enough to go around. Every year the demand for it has been greater than the publishers could supply. The excellence of the present number will doubtless lead to the same apparently inevitable result.

"SURPASSES ALL PREVIOUS NUMBERS."

Fort Worth, Tex., Gazette, Dec. 19.

Probably the most reliable and artistic dramatic paper published in America is THE NEW YORK DRAMATIC MIRROR, and the Christmas number, which has been received in Fort Worth and is now on sale, is in keeping with the high standard of the paper—in fact, this issue surpasses all previous numbers. The illustrated cover is equal to an oil painting and is perfect in design and execution. An article on Joe Jefferson may be considered the leader of the many excellent things to be found in this Christmas publication. The illustrations of prominent actresses and actors, New York playhouses, scenes from plays, etc., are all excellent. THE MIRROR would be in place on any library table.

"THE FOREMOST."

Savannah Sunday Times, Dec. 21.

The Christmas number of THE DRAMATIC MIRROR is like THE MIRROR itself, the foremost publication of its kind in America.

"A TEN-STRIKE."

The Editor, Franklin, O.

Among all the beautiful publications that adorn the news-counters at this season of the year there is none handsomer or more worthy of attention than the Christmas DRAMATIC MIRROR. This journal, under the skillful guidance of Harrison Grey Fiske, has become the recognized organ of the theatrical profession, and when its editor issues a Christmas number he invariably makes a "ten-strike." Among the many good things contained between the brilliant lithographic covers we notice a dramatic story entitled "The Last Act," by Seymour S. Tibbals.

"AS USUAL AT THE HEAD."

Concord, N. H., Evening Monitor, Dec. 21.

All the theatrical and sporting publications issue especially attractive Christmas numbers this season, but THE DRAMATIC MIRROR, New York, is as usual at the head. Its editor, Harrison Grey Fiske, Esq., has every reason to be proud of the appearance and contents of his paper in its holiday form.

"PRE-EMINENT."

Baltimore Sun, Dec. 21.

Among the many Christmas publications this year, the holiday number of THE DRAMATIC MIRROR is pre-eminently attractive and interesting. Mr. Fiske has always given his readers a beautiful number of his admirable paper at the season's holiday and mistletoe, but he seems to have eclipsed all former issues with this of 1895. The Christmas MIRROR is bound with a richly decorated cover, that includes a rich store of excellent reading matter from the pens of the most prominent stage people in verse and story. One of the most interesting features is an entertaining sketch of The Players of New York, the club founded by Edwin Booth, and it is profusely illustrated. The entire number is brimming over with pictures and sketches, and is a beautiful specimen of the printer's art. It is not only a publication that one will read, but one that will be saved to peruse with pleasure until the next one comes.

"A MOST WELCOME VISITOR."

Galveston, Tex., Opera House.

A most welcome visitor of the holiday time is the Christmas number of THE DRAMATIC MIRROR. Always an excellent journal, for this occasion it yearly puts contributions upon the brightest minds of the world, and adorning these contributions with exquisite portraits and scenes, presents the combination to the American reading public as its most cherished literary souvenir of the holiday season. The present number comes with an attractive front-piece of a charming girl, preparing for entrance before the footlights. Among the contributors are such well-known names as C. W. Coudock, Augustus Pitou, Janaušek, Harry Keller, Marvin Arbuckle, Gladys R. Drew, Chaudon Fulton and others. The illustrations are ex-

trremely beautiful, giving the highest proof of the engraver's art. The present number of THE DRAMATIC MIRROR is one which will commend itself to all lovers of high literature and fine illustrations.

"A LITERARY FEAST."

Galveston, Tex., Daily News.

This holiday edition is always separate from the regular edition and much care and expense are used in its preparation. The cover is a pretty design in red and gold, worked on heavy cream board. There are sketches, stories, reminiscences and poetry from the pens of noted artists, managers, critics and others the world over, and the literary feast is interspersed with handsome half-tones of prominent players. An illustrated article on "The Players Club," founded by Edwin Booth, is very interesting.

"EXCELS ALL OTHERS."

Detroit Journal, Dec. 21.

It would seem that there is no limit to Harrison Grey Fiske's ability to improve and make more beautiful each succeeding Christmas edition of his popular DRAMATIC MIRROR. This year's edition excels all others in the artistic merit of its illustrations. Its covers are made bright and attractive with colored pictures, and its pages, as usual, are filled with interesting reading matter. The first article is one of the very best. It is "The House of the Players," written by John T. Malone, and profusely illustrated. Another interesting contribution is an article on the birthplace of Joseph Jefferson, by Walter Stearns Hale. Other contributors are Alice E. Ives, Augustus Pitou, Bruce Edwards, Errol Dunbar, Paul M. Potter, Grace Huntington, Janaušek, Harry Keller, Gladys Rankin, Drew, C. W. Coudock, Alice Kaiser, Wilfred North, J. E. Dodson, William R. Sullivan, Chaudon Fulton, Madeline Lucette Ryley, Isabel Gordon, Russ Whistal, Howard Paul, Seymour S. Tibbals, Marvin Arbuckle, Eleanor Milton, Vera Rial, John Glendinning and many others.

"A WORK OF ART."

Chickadee, Dec. 21.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a gem. It surpasses anything of the kind in point of artistic design and literary merit that has come under our observation. The cover is a work of art in colors, and its pages are embellished with excellent half-tones of the leading members of the dramatic profession and of the principal theatres of the country. There are also several sketches of life behind the footlights and in the Players Club. The discriminating taste and editorial ability of Harrison Grey Fiske are in evidence on every page.

"IT IS A GEM."

North Adams Evening Herald.

The Christmas number of THE DRAMATIC MIRROR of New York, the leading theatrical paper of America, has been issued and is a gem typographically, far surpassing in bright features the previous efforts of this up-to-date journal.

Individual Opinions.

C. VINCENT KERR, Kirksville, Mo.: "It is an exquisite work of art, and like a Christmas pudding, full of good things."

JOE JACOBS, Baton Rouge, La.: "Everybody pronounces it worthy of praise."

J. H. TWOGOOD, Boise City, Idaho: "The finest paper of the kind I have ever seen."

EDWIN GORDON LAWRENCE: "It is certainly a gem in every respect, and I have greatly enjoyed its perusal."

C. E. JOHNSON, Salt Lake City: "It excited general admiration here. There is not a copy to be had for love or money in the city."

CHENEY DURVEY, Battle Creek, Mont.: "All the news-stands here had to reorder copies."

W. A. TREMAYNE, Montreal: "It has provoked universal comments of praise."

THOMAS G. WATSON, Pensacola, Fla.: "It is a dandy. Alice Kaiser's essay was particularly interesting to her many friends in this city."

JAMES D. BENTLEY, Oswego, N. Y.: "It is indeed a beauty."

F. H. JACKMAN, Jansville, Wis.: "I have confirmed Manager Stoddard here that it is the only dramatic paper on earth."

M. F. McNAMARA, San Diego, Cal.: "Has received words of praise from all."

J. R. KIRKPATRICK, Corning, N. Y.: "It was eagerly sought for here. It maintains its high degree of excellence."

C. N. RHODE, Galveston, Tex.: "A magnificent publication. Well deserves all the good words said about it."

BENJ. SCHUSTER, Selma, Ala.: "It surpasses all other editions in beauty and is handsome enough to adorn any library."

TOULIERE R. INGRAM, Clarksville, Tenn.: "Seems, if possible, to improve every year. By far the best Christmas publication I have seen."

W. G. NEAL, Richmond, Va.: "It is a hummer. Has had a big sale here and is greatly admired."

H. E. ROCKWOOD, Millard, Mass.: "It discounts anything of the kind ever published. Every picture is a gem."

W. F. STONE, Emporia, Kans.: "A literary production to feel justly proud of."

CHARLES W. ROBERTS: "Your beautiful Christmas issue was like a ray of sunshine. I asked the proprietor of a news-stand in an Ohio town how many copies he had in stock. Upon his replying that he had ten, I told him I would take the entire lot. Later in the day he assured me he had received orders for a dozen more copies. 'It beats all how that MIRROR has caught 'em,' the old fellow remarked. The people in our town know a good thing when they see it."

E. H. PASONS: "Accept my thanks for the great pleasure I experienced in reading your beautiful Christmas number, and also allow me to renew my subscription for '96. Do not take the trouble ever to notify me of its expiration, for I am not likely ever to forget it. The pleasure I take in perusing, and from its pages learning where my old associates are and what is going on in the profession (of which I was an active member for fifteen years, seventeen years ago) is too great."

SOPHIE KNIGHT: "With genuine pleasure I have read its contents. How proud the theatrical profession should be of such a publication!"

STUEL JOHNSTON: "Accept my congratulations on the triumph of the Christmas MIRROR. It is indeed a gem of art."

HUGH F. GILLON, dramatic editor Lowell Courier: "I don't see how the dramatic profession could have a better, cleaner, abler or more dignified organ than THE DRAMATIC MIRROR. It is a paper which every man and woman connected with the stage, or interested in the theatre, should be proud of."

SARAH TRENOR, Salina, Kansas: "May I add my voice to the many that must acknowledge genius and pluck for such I think is the combination that makes your paper by far the leading dramatic publication and your Christmas number the handsomest edition ever offered to the public."

W. L. GROFF, of Louisville, Ky.: "Without doubt, the most beautiful of the holiday papers. The pictures are alone worth the price of the number. Its sale in this city has more than doubled the sale of any other Christmas publication."

F. E. EVERETT, Chicago: "Most artistic and attractive."

R. A. GARDNER, Quincy, Ill.: "I have on my table the holiday numbers of all the popular weeklies that make, each year, a specialty of Christmas editions. THE MIRROR is superior to them all."

JEROME SYKES, St. Paul, Minn.: "A splendid number, reflecting great credit on its editors."

E. J. SHAW, Chicago: "As beautiful as a Fifth Avenue maiden on an Easter morning, as full of interest as an old-time actor."

C. T. F. ROGERS, Texarkana, Texas: "Better than any former issue. Allow me to say, too, that the 'old reliable MIRROR' leads with our theatregoing people in this part of the country."

CHARLES RALL, Key West, Fla.: "The best issue yet. Beats all other Christmas publications."

DAVE R. LEWIS, manager Uncle Josh Spruence: "It is a gem. Makes another mile-post on THE MIRROR's road of legitimate dramatic journalism."

EDWIN ELLROY, manager A. V. Pearson's stock company: "All the members of our company derived great pleasure from the perusal of the Christmas MIRROR. It is a superb issue."

Backing and manager wanted for play, which has had successful trial. Care MIRROR.



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# VAUDEVILLE STAGE

## THEATRES AND MUSIC HALLS.

### Proctor's Pleasure Palace.

The New Year bill includes Signor Perugini, singer, Mlle. Pilar Morin, pantomimist, George Lockhart's elephants, Pantzer Brothers, head-balers, Sherman and Morrissey in A Jay Circus; the Flying Dillons, aerial artists; Filson and Errol in Women vs. Men; Four Schrode Brothers, comedy acrobats; Elsie Adair, dancer; Georgia Parker, Gertrude Mansfield, and Cora Routt, comedienne; Charles B. Ward, author and singer, the Four Angels, Sisters, musical novelties; Karl and Ladell, horizontal bar performers; the Hewletts, acrobats; Three Sisters Don, singers and dancers; the Carbons, acrobatic sketch; and Robert Day, comedian.

### Tony Pastor's.

A good holiday bill is here this week, headed by Pollie Holmes, the Irish Duchess. The others are George P. Murphy and Kitty Kinsale, in their new sketch; Daisy Mavor and her twelve pickaninies; Bessie Bellwood, comedienne; The Williams' Trio, musical sketch; P. C. Shortis, banjo soloist; The Valdres, bicycle experts; Ned Monroe and Fern Melrose, new comedy sketch; John and Nellie McCarthy, parody singers; and Tony Pastor, who has some new songs.

### Hammerstein's Olympia.

Yvette Guilbert is still the star here. The lesser lights are M. De Felix and his trained animals; the Kurachins, perpendicular bar experts; Della Rocca, violinist; Gennaro Volpe, mandolinist; the Leamy Troupe, trapeze artists; the Johnson Troupe, athletes; Mlle. Frassetto, acrobatic dancer; Flo Banks, Lancashire dancer; My Fancy, sand dancer; the Aralos, bar performers; the Donatos, one-legged clowns; Les Andors, transformation dancers; Charles Nielsen Urdohl, female impersonator; and Harry Lamore, wire grotesque.

### Proctor's.

The Black Patti and Al. H. Wilson are the shining lights. They are assisted by the Two Bostons, eccentric comedians; Roberts and Crollis in "An Irish Trilby"; Lydia Drams, ventriloquist; Add Ryman and Etta Berger in a new sketch; the Albion acrobats in "The Bid Poster"; The Gypsy Trio; the Three Helstons, top-bob dancers; Montague and West, musicians; Pauline Von Arold, comedienne; Helene Sisters, jugglers; Bertha Dumond French singer; the Two Diamonds, Irish comedians; Ray Vernon and Cecile Lois, serio-comics; and Bimbo, magician.

### Keith's Union Square.

Segommer, the great ventriloquist, heads the list. Others are Thorne and Carleton, comedians; Inez Mecusker, prima donna; Frances Harrison and her five black boys; Salvatore and Noel, strong men; George E. Austin, slack wire comedian; the Kilpatrick, bicyclists; Gronin and Murray, the Aedrian Trio; John H. W. Byrne, musical comedian; Moreland, Thompson and Bush, comedians; the Maginleys, athletes; Charles Harvey, and the Allicates.

### Koster and Bial's.

The Marlo and Dunham Trio, horizontal bar experts, are newcomers. Pearl Andrews, the dialect mimic, makes her first appearance here. Other features are Cora Routt, comedienne; Paul Martinetti and his pantomime company; the Craggs, acrobats; Professor Woodward's trained seals and sea lions; Liberti's Neapolitan Troubadours; and Kilanyi's Glyptorama.

### LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Yvette Guilbert continued her triumphal career last week and was greeted by a succession of packed houses. She sang three new songs, "Les Vierges," "Morphinee" and "Par Un Clair De Lune," and also gave a couple of verses of "Her Golden Hair Was Hanging Down Her Back" in English. There is no doubt about the emphatic success of Guilbert, and it is too bad her engagement is limited to four weeks. Every woman who makes a specialty of singing songs on the vaudeville or any other stage is advised to go and see her before she goes back to France. All will get points which will prove valuable.

The only newcomer on the bill is M. De Felix, who exhibited some trained ponies and a clever baloon. The other numbers were furnished by the same performers who opened the hall. The list includes Mlle. Frassetto, Harry Lamore, Les Andors, Flo Banks, the Kurachins, Charles Nielsen Urdohl, the Johnson Troupe, the Leamy Troupe, My Fancy, M. Hewlett and his miniature theatre, Signor Gennaro Volpe, the Donatos, and Della Rocca, the beautiful violinist.

PROCTOR'S.—The programme last week contained twenty numbers, and most of them were very good. The most amusing feature of the bill was the farce, A Morning With Justice Schwab, in which George P. Murphy appeared as the judge, who gets justice and law mixed up in the most amusing way. The Vaidis Sisters did their thrilling act on the revolving trapeze. Polly Holmes, "the Irish Duchess," sang with a strength of lung and muscle that was very refreshing. Fannie Mora reminded one of her sister Helene in her deep-voiced singing specialty. Harris and Walters, Johnnie and Emma Ray, the Midgleys, the Hewletts, and the Two Bostons, a collection of sketch teams seldom seen in one bill, vied with each other in bringing laughs from the audiences, in which good-natured rivalry they were very successful. Lizzie and Vinie Daly did some very neat and clever dancing.

George P. Murphy and Kittie Kinsale were very amusing in their sketch On the Farm. The La Fleur Sisters posed prettily as marble statues. Robert Daily gave a comedy monologue which was very good. Jessie Livingston Fox won applause for her singing of up-to-date songs. Aranka, Rozsika and Berke sang their gypsy songs and broke a number of hearts with their laughing eyes and pretty faces. Cora Routt continued on her successful career. Lester and McAvoy sang some good parodies, in which local politics came in for a good deal of attention. The Wilnot Duo performed a lot of new tricks on the bicycle. The Newsboys' Quartette, who have very good voices, sang a number of solos and choruses which found favor. Satsuma, the juggler and equilibrist, was quite effective in his own Japanese way.

KOSTER AND BIAL'S.—Paul Martinetti's spin-mime troupe were the feature of the bill last week, and furnished a very pleasing holiday diversion. The piece presented was A Terrible Night, which was played by eight people. Paul and Alfred Martinetti doing the principal parts. The stage setting shows a house two stories high,

with a roof. The man on the first floor is giving a dinner party to a couple of friends. The lodger upstairs comes home drunk and in staggering around his room which is just above that in which the dinner party is being given, steps into a hole in the floor, and falls through on to the dinner table, bringing a big piece of the ceiling with him, and scattering the lime all over the guests at the dinner party. He apologizes and is invited to stay to dinner. He devotes most of the time to drinking wine and playing practical jokes on the other members of the party. Finally the party breaks up and three of the men retire to the room upstairs and go to bed. From this time on the fun is fast and furious, and the amount of knockabout business that is gone through is astonishing. The Martinettis and their companions made a genuine hit, and their stay will probably be a long one.

Professor Woodward's trained seals and sea lions did some surprising tricks, singing, playing musical instruments, ringing bells and juggling. The Craggs repeated the success they made here some time ago in their acrobatic act, which is clever and original. Mons. Bernito, a newcomer, proved very entertaining in his double-voiced specialty. The engagement of Liberti's Neapolitan Troubadours, Lorenz and Kennedy, Segommer and Duncan's trained colts came to a close last week. They had all been at this house for some weeks, and had established themselves as popular favorites. Kilanyi's Glyptorama is still a pleasing feature of the programme.

TONY PASTOR'S.—Zemo, the eccentric juggler, was the feature of the bill last week. He carries more properties than all the other jugglers put together, and uses them in a very funny way. His little piece of business with the sprinkling pot was especially amusing. He wound up his act by putting a pair of boxing gloves on his feet, standing on his head, and juggling in that position for several minutes. The Carbons as the Canvasman and the Texas girl gave a very pleasing sketch, in which music, acrobatics, and dancing were introduced. Miss Carlon's dancing is very graceful. Major Newell sang about the pleasures of skating and so on, and did the remarkably clever skate dance. O'Brien and Havel in The Newsboy's Courtship were very amusing. O'Brien did his famous jag scene, in which he now wears a high hat, which adds greatly to the effect.

Tony Pastor sang a new song about a boarding house, which had some very funny verses. Binns and Binns were as amusing as ever as the tramp musicians. Their business is very clever. Fields and Woolley did their funny Dutch sketch, in which vigorous clog dancing plays a very important part. Haines and Pettigill went through their "game of talk." Haines as usual making any number of impromptu remarks, which were very witty. Charles Osten and his illuminated views, and Edward and Louise Loret with their shadowgraph entertainment were pleasing features.

KEITH'S UNION SQUARE.—Maggie Cline, who has not been seen in New York in some time, proved a great drawing card here last week, a succession of crowded houses applauding her vocal efforts to the echo. She sang "Arrah, Go On," "She Wanted Something to Play With," and the ever green "McCluskey," which is just as popular as ever. Smith and Campbell came next in merit as entertainers. They had a few new jokes, and the other ones were laughed at in the heartiest way. Lina and Vani did their quick man and woman acrobatic act which is very amusing. Walter Stanton in his rooster sketch, assisted by Tina Corri, was clever. The sketch could be improved by shortening it. Ed Latell, one of the cleverest single artists in the musical line on the stage to-day, made his usual hit. It is a pleasure to hear him pick the strings of a banjo.

Clark and St. Clair presented their sketch, The Female Barber, in brisk fashion, and were rewarded with laughter. Susanna Schaffer juggled like an expert while standing on her head. Heeley and Marba did some very amusing acrobatic tricks. McMahon and King furnished a black face turn which was very bright. The Helene Sisters did some neat dancing, in which some novel steps were introduced. Ed Rogers was encored for his extremely neat step dancing. Stanley and Scanlon played on various musical instruments, and interjected a lot of fun between selections. The operatic travesty by the Lawrences was one of the best features of the bill, and Juno Salmio was very successful in her unique specialty.

PROCTOR'S PLEASURE PALACE.—The Vaudeville Club, which is managed by Weber and Fields, was here last week, and its members added materially to the strength of the programme. McIntyre and Heath convulsed everyone with their quaint sketch of real negro life. Sam Bernard gave his very clever monologue, in which the members of the orchestra helped him to a great extent. Will H. Fox played on the piano with his hands, feet and nose, and made a hit every time he touched the keys. The Flying Dillons lent an air of the circus to the performance. Lizzie B. Raymond sang some new songs which caught on. Pantzer Brothers are becoming more expert every day in their head-balancing act. Charles B. Ward sang some new songs, including his own latest compositions, with great success. The Meers Brothers did some very wonderful tricks on a tight wire stretched across the stage. Lydia Drams and her mechanical figures were a pleasing feature. Watson and Hutchings had a love-making sketch in the German dialect which was quite amusing. Bertha Dumond sang several songs in French. Montague and West, a refined musical team, were extremely successful with their harmonious playing. Gertrude Mansfield pleased everyone with her ballad singing. The dancing sketch of Foreman and West was loudly applauded. George Lockhart's elephants amused the children and everybody else immensely. Pauline Von Arold, who is coming rapidly to the front, sang very sweetly. The Fannons and Sisters Burt did their share towards the entertainment in a clever way.

### THE BROOKLYN HOUSES.

#### Holmes' Star.

Gus Hill's New York Stars are here this week. They include Ani and Ivo, Mlle. Florzell, the American Macs, Matthews and Harris, Goldie St. Clair and Goldie Sparrow, Swan and Barnard. Ed. Latell, Emma Francis and Fred J. Huber.

#### Hyde and Behman's.

Peter Maher heads the bill. Others are Haines and Pettigill, Albert Schick, Ella Herring, Murphy and McCoy Rice Brothers, the Garrisons, Hines and Remi, Blain Sisters, Binns and Binns, O'Brien and Havel, and the Carlson Sisters.

#### Gaiety.

Charles T. Ellis in The Arabian is here this week. Maggie Cline is a special feature, and her songs are well received.

### TWO CLEVER GIRLS.



O'NEIL AND SUTHERLAND.

Nellie O'Neil and Millie Sutherland are two clever young women who have made a remarkable success in a very short time.

Miss O'Neil was born in Hot Springs, Ark., and Miss Sutherland first saw the light in Chicago. Although both are very young, they have had considerable stage experience. Miss O'Neil began her career in Leadville, Col., and afterwards did a single specialty at different theatres in Chicago during the World's Fair.

Miss Sutherland was with a number of David Henderson's companies, and played Little Lord Fauntleroy in Bluebeard, Jr. When the company arrived in New York, she was taken off by the Gerry Society. O'Neil and Sutherland formed their partnership about eight months ago. Miss O'Neil and her mother arrived in New York after a disastrous trip with a company which went to pieces in Pennsylvania. They met Miss Sutherland and the two girls made up their minds to do a sketch. They put their ideas together, and in about five minutes had arranged the sketch, which they are still doing.

Through the kindness of James J. Armstrong they were allowed to give a trial performance at a Catholic church benefit on Staten Island. A few days later they appeared at another entertainment in New York, where they were seen by J. A. Fynes, resident manager for Keith's Union Square Theatre. Mr. Fynes immediately engaged them for a tour of the Keith circuit, and since then they have been steadily employed.

During the summer they danced on the Casino roof and in The Merry World, and went on a short tour with the company. When the Fall season opened, they joined Irwin Brothers' company, and have remained with it ever since, meeting with success in every city they have visited. Their specialty is acrobatic dancing, and although neither has had any athletic training, they can do tricks which would reflect credit on an expert contortionist. Their singing of "I Don't Want to Play in Your Yard" is always received with marked approval, even now, when the song is a little out of date. There is a bright future in store for these smart little girls, who have won their way to the front by their own efforts.

### THE EXCISE LAW SCARE.

The question of the right of music hall proprietors to sell liquors during the performances has again come up, and all the managers are worried over the rumor that the police board intend to enforce the law against the selling of drinks in places of amusement.

The houses affected in this city are Hammerstein's Olympia, Koster and Bial's, Proctor's Pleasure Palace, the Imperial, and Miner's two variety theatres.

The managers of these places unite in saying that the refreshment departments are the least profitable features of their houses, and that the drinks are served merely as an accommodation to their patrons.

It is said that some prominent theatrical managers, fearing the growing popularity of the music halls, have started this agitation.

It is likely that if an attempt is made to enforce the law, the music hall managers will unite for their own protection, and seek relief through the Legislature.

### A PERFORMER SHOT.

John A. West, of Allen and West, the musical team, and husband of Lillie Laurel, who is singing at the Imperial Music Hall, was shot in the leg while standing in the wings on Tuesday evening last. There is a good deal of mystery about the shooting. It is supposed that some one was examining a pistol and that it was accidentally discharged.

Mr. West was taken to Bellevue Hospital. His wound is not considered dangerous, and he will probably be out in a few days.

### THE MASONS IN VAUDEVILLE.

Marion Manola Mason has taken such a fancy to the vaudeville branch of the profession that she will remain in it. Not only that, but she has induced her husband, John B. Mason, to enter the ranks of the vaudeville stars. They will appear together in a refined musical sketch, in which they will shortly make a tour of the Keith circuit.

### THE CHICAGO CASINO.

The Casino in Chicago, which has been in a muddled state for some time past, was closed a few days ago. The lease was turned over by Mace Edwards to the owners, who immediately found a tenant in William Smith, of Smith's Opera House, Grand Rapids. Mr. Smith has reopened the house, which he has placed under Harry Wood's direction, and will continue to run it as a vaudeville house.

### THE GAITY CLOSED.

The Gaiety Theatre on Broadway, which has been run as a variety house and "house of burlesque" for some months past, was closed on Friday last by the sheriff on account of non payment of the rent. Alfred E. Aarons was the manager.

### C. B. CLINE'S PRESENT.

The members of the Ten O'Clock Club, which is composed of newspaper men who gather the

atrical news, presented Manager C. B. Cline, of Koster and Bial's, with a very handsome set of writing materials, including a silver inkstand, penholder, and calendar. A large bowl of champagne punch was disposed of, and Mr. Cline's health was drunk many times over.

### VAUDEVILLE JOTTINGS.

Pauline Von Arold, who is singing this week at Proctor's, bears a striking resemblance to Yvette Guilbert.

Madge Ellis is singing a new song called "A Hot Member," in which she is assisted by a lot of colored couples.

Edgar Foreman has rented the house at 294 East Fifteenth Street, which will be conducted by his mother as a professional boarding house.

John Higgins has been astonishing Chicago people with his jumping feats. He jumps on a basket of eggs and off again without breaking them, jumps into a tub of water, wetting only the soles of his feet, and does many other tricks which show his agility.

The Revford Sisters have joined the Ada Dixon company.

The Three Brothers Nighton, who do a marvelous act on the flying rings, sailed from Hamburg Dec. 22, and will make their American debut on Jan. 6 at Keith's. They are under exclusive contract to Keith. Their apparatus is built on an entirely new plan.

Marie Rostelle and the Rossley Brothers have left the Ada Dixon company.

The Trio de Koch, original and intrepid acrobats and head balancers, will make their American debut at Keith's on Jan. 6.

Anna Boreson Lomborg, "the Swedish Nightingale," will make her New York debut on January 6 at Keith's Union Square.

Louise Mumford made quite a pleasant impression last week at the Imperial Music Hall.

F. Ziegfeld, Jr., has authorized a well-known agent to cable a splendid offer to the Schaffer Troupe for a twenty-five weeks' season, opening on Sept. 21, with the Trocadero Vaudevilles, headed by Sandow, in his new act.

Manager Ben Leavitt, of the Bijou Theatre, Paterson, N. J., was presented with a set of diamond cuff buttons by the attaches on Christmas night.

"A swaying, dancing mass of beautiful humanity" is the way the manager of the Watson Sisters' company describes his chorus in the advertisements.

Professor Verbeck, an illusionist, gave a private exhibition in one of the parlors of the Hotel Marlborough on Saturday. He did a number of new and old tricks with considerable ease and dexterity.

A Couple o' Matches, in which the Thespian Four are appearing, is said to be entirely different from any other sketch now being done in the vaudevilles.

In answer to "Reader of THE MIRROR," May Shannon, of the Thespian Four, is the same May Shannon who sang "Hi Tiddie Hi Ti" with such success at Koster and Bial's. The song was given to Miss Shannon by Marie Lloyd, whom she met in England.

The Winstanley Brothers, who were at Keith's Boston house last week, were presented with a beautiful floral horseshoe four feet high on Christmas Day.

Montague and West are billed at Holmes' Star Theatre in Brooklyn this week through a mistake. They are appearing at Proctor's Twenty-third Street Theatre. Miss Montague has made a genuine hit all through the season with her playing and her very clever impersonation of the Yankee girl, and Mr. West has been especially praised for his 'cello playing.

The usual concert was given at Hammerstein's Olympia on Sunday evening under Herr Scheel's direction. Yvette Guilbert sang with her usual success, and Della Rocca, violinist, Gennaro Volpe, mandolinist, and Marie L. Brackman, soprano, each contributed a number. The audience was large.

Paderevski occupied a box at the Olympia Music Hall last Friday evening, and applauded Yvette Guilbert's songs.

The Gerry Society was instrumental in preventing the issuing of a license last week to Flora and May Hengler, who have been dancing in Excelsior, Jr. The girls are fifteen and thirteen years old respectively.

Jay N. Binkley, the tenor, appeared at Keith's Union Square Theatre on Christmas Day, as an extra attraction. His songs were received with favor.

One of Woodward's trained sea lions, now performing at Koster and Bial's, took it into his head to wander around the other night. He made his way into one of the dressing-rooms, where a living picture model was preparing for her evening's work and frightened her into hysterics. The inquisitive animal was captured and returned to his tank.

David Simon, an usher employed at Hammerstein's Olympia, was arrested last Friday evening on a charge of highway robbery. As it proved to be a case of mistaken identity, Simon was discharged on Saturday morning by Magistrate Wentworth.

Albert P. T. Smith, who had a row with the ticket taker at Hammerstein's Olympia, and was arrested, was discharged after a hearing before Magistrate Wentworth.

The members of Fred Rider's Night Owls company had a very enjoyable time on Christmas Eve. Mr. Rider tendered the company a banquet. Covers were laid for thirty and an excellent menu was discussed. Bob Gordon, the stage manager, acted as toastmaster, and everyone responded. After the dinner presents were exchanged between the guests, everyone giving and receiving articles of usefulness and value. The banquet was finished by the singing of "Auld Lang Syne."

Gus Hill's Novelties broke the record at the Olympic, Chicago, week of Dec. 16. The receipts were \$6,210—the largest week in the history of the theatre.

It is said that Yvette Guilbert has been offered from \$1,000 to \$2,000 a night to sing in a few of the principal American cities, after her Olympia engagement is over, before her return to Paris.

The theatre in the basement of Hammerstein's Olympia is rapidly approaching completion. It will be called the Egyptian room, but the nature of the entertainment to be given there is kept a profound secret.

The Goldsmith Sisters are meeting with success in their specialty, appearing at many private entertainments in New York. They can be secured for first-class organizations only.

The Empire City Quartette joined The County Fair at the Star Theatre last night. The four singers are Winfield Bender, Robert Craig, Louis Hanvey and William Fuller. Their selections were well received.

Rice and Barton will launch a new show next season, which they have named The Big Gaiety company. The chorus will include forty-eight



girls. J. Herbert Mack is already busy on the details.

Fred H. Leslie and his troupe of dogs, with the Gus Hill company, will leave for Paris during the coming month.

F. F. Proctor has engaged Bonnie Thornton to appear exclusively in New York at his theatres for one year.

E. W. Bloomingdale, of Bloomingdale Brothers, will decorate the German cafe and the passage leading to the garden of palms at Proctor's Pleasure Palace. The room will resemble the hall and banquet hall in the Holland House, London. The decorations will cost \$5,000. The Andrews' Decorating Company will assist in the work.

### HENRY'S MINSTRELS.

Henry's Minstrel organization, which filled a highly successful week at the Grand Opera House, Philadelphia, last week was proclaimed by the press of that city to be one of the best companies, if not the best, that has visited Philadelphia. Owing to their success, the organization has been engaged for another week at the same house for the benefit of the Amalgamated Association of Street Railway Employees of Philadelphia.

### GUS HILL'S ATTRACTIONS.

Gus Hill's two attractions, his Novelities and his New York Stars, are smashing records everywhere for large business. His companies comprise many of the best performers in the vaudeville world. Mr. Hill promises a novelty for next season in the Vanity Fair Extravaganza company.

### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Although it rained nearly every day Christmas week, the vaudeville houses were not neglected, and almost without exception business was great, especially on Christmas Day. All of the houses had extra attractions, and the results were gratifying. Hopkins' South Side Theatre: An unusually well-selected bill was presented. By special arrangement William Hawthorn's play, The Ensign, was presented, under the direction of Stage Managers Harry Jackson and Charles Benham. The vaudeville acts were exceptionally good, embracing such well-known talent as Marie Heath, Billy Carter, Froy and Le Mair, George Melville, Mamie Conway, Goldie and Earl Schott, and Nellie R. Chandler's lady orchestra.

Hopkins' West Side Theatre: Particular attention was also given this palatial theatre in the selection of a special attraction. Marion Manola, Mason was at the head of the programme, ably supported by a long list of bright vaudeville performers, including the banjo king, E. M. Hall, Harry Fenton, and a number of others. Jim the Penman was creditably produced. Charles Elliott merits praise for the part he has taken in providing west-siders with this holiday offering. Lyceum Theatre and Music Hall: Everything seems to be coming Manager Gomer's way, not only crowded houses, but attractions of repute. Troja proved a great drawing card, and the past week Gus Hill's Novelities kept the theatre well filled. The feature is Mlle. Eugenie Petrescu. The co. includes Lew Hawkins, Gardner Brothers, Fred Leslie and his dogs, McCale and Daniels, Gray and Conway, Bonnie Lottie, Fields and Salina, Little Dick Gardner, and Gus Hill.

The Olympic Continuous Vaudeville: A long list of high-class artists appeared. Severus Schaeffer, George Thatcher, Bryant and Saville, Manley, Logan and Hanley, Marlow and Plunkett, Annie Wilmoth Curran, Eddie Gigue and Blanche Boyer, Nettie Fields, the Abbotts, Coyne Brothers, Edward Gallagher, John and Lizzie McDowell, Antonio Brothers, Frank Williams and John Higgins.

Sam T. Jack's Opera House: Harry Morris' Twentieth Century Maids played their initial engagement in Chicago and gave a lively performance. The specialties are Charlie Ferry, John T. Harrison, Emerson and Carter, Lella Trimble, Nettie de Coursey and Coskley and Genaro, La Vines, Andy Barr, Florence Evans, Helene Ansey, George A. Bird, Armfield Brothers and others.

Imperial Music Hall: McCabe's Colored Minstrels introduced some very good specialty work; the "Tribe" burlesque was fair. Inez McCusker was retained. Manager John Cort says he has many "head-liners" booked.

Orpheus: A good holiday bill played to big business. The Three Nelsons, Ida Howell, Clark Sisters and Lottie were in the bill.

Park Theatre: The usual show was given. Mehan and Raymond, Florence Sisters, Leon and Baker, Zayars, Raynor and Hardy, Kitty Lorenz, Kherms and Cole, Lola Heywood and the Kummis all appeared.

Kohl and Middleton's Museums were filled at every performance throughout the week.

Kulman's Opera Pavilion, Urig's Pavilion and the London Music were all satisfactorily patronized.

Gus Hill gave his co. a banquet Christmas eve.

John D. Long, proprietor of the Park Theatre, died last week at St. Joseph's Hospital; he has been in poor health for some time.

One of the most delightful comedy sketches is that in which Carr and John are appearing. George H. Carr is a very talented comedian, possessing a rare voice and he would be rightfully termed the De Wolf Hopper of the vaudeville stage.

George H. Harris arrived in advance of the Boston Howard Athenaeum co. which is underlined at the Lyceum Theatre.

Harry A. Stone, musical comedian, is doing some very amusing work in conjunction with his partner. The team is now McDonald and Stone.

Lew Hawkins has written a new topical song on the Venezuela question, which is very bright and catchy. Troja made a great hit on her last visit here, and many were disappointed at her non-appearance at Sunday matinee. She was obliged to leave after the performance Saturday night in order to open in Boston, Monday. "Too Much Trilby," in which Harry Morris was decidedly funny, closed the show. Mr. Barry, who represents Mr. Morris, says the demands for this co. are many, and they play a number of return engagements.

The Casino: The co. which appeared under the new management was as follows: John Grieves, Lillian Curtiss, Mlle. Francisco Hallé, Fialkoneski; Hawley and Doyle.

May and Hunter and the Nelson Family made hits with Eddie Fox's Little Robinson Crusoe co., which opened at the Chicago Opera House, under the new management, Kohl, Middleton and Castle. Everything points to a most prosperous season for these enterprising managers; 15, 35, 50 and 75 cents are the prices, and if the business continues anything like the first week, will prove a big winner.

Marie Heath, formerly star of A Turkish Bath co., has become quite a Chicago favorite. She appeared last week at Hopkins' South-Side Theatre with success.

HARRY EARL.

**BOSTON, MASS.**—Sam T. Jack's My Uncle from New York is the attraction at the Palace this week. Phyllis Ruffell, Harry Montague, Harry and Lottie Blanchard are among the attractions of the co., which is sure of large business.

Edith May in The World is the attraction of the week at the Grand Museum. In the olio are John and Lottie Burton, Miles and Ireland, May Walsh Ireland, Kids and Cods, Pete Stanton, the Pendants, Master Clarence Dale, and Dunn and Thomas and Watson.

The Watson Sisters are at the Lyceum with their co., which includes Marie Rodgers Bentley and Cameron, Lowry and Hanly, Willard and Brown, the Vidocqs, J. Vincent Bryce, and George Clark.

At the Howard Athenaeum this week appear John and Emma Ray, the Dare Brothers, Troja, Marguerite and Lizzie Braatz, Georgius Daddio, Capitola Forrest, William Massand, John L. Drew, Brandon and Regini, Nellie Waters, Baker and Boydell, the Whitneys, J. C. Harrington, Harry and Emily Hamilton, Al Haynes and Julia Redmond, Madeline, Zella Clayton, Al Lubin, Dan Reagan, Vienne Campbell, "Chalk" Sanders and the Howard Athenaeum Comedy co.

Lockhart's elephants are in their last week at Keith's. Richard Golden and J. W. Kelly head the variety bill, which includes the McNulty Sisters, Dryde and Page, Hart and Williams, the Zava Trio, Juno Salmo, the Bale bicyclists, the Yokohama jugglers, Forrest and Williams, Grace Heins, Master Fitzgerald and Couchita.

Cripple Creek residents are at Austin and Stone's, and in the vaudeville bill are Seave Mountain singers, Lowrey and Francis, Bailey and Manning, the Adams

duo, Sczulan and Welch, Charles Whalen, flexible DeBar, Mr. and Mrs. Grauss, Came and Fredericks, Bryant and Cleaver, Alf Byron, James Neary, Burke and Dean, the Graham Sisters, and Tottie Van Tassett.

**CLEVELAND, O.**—Rice and Barton's Rose Hill English Folly co. have played to crowded houses at the Star, giving five matinees. The bill opens with a comedy, entitled A Trip to Newport, in which Pauline Ratcheller and Georgia Lamoureux take the leading parts. Clara Lawrence gives an entertaining exhibition of her skill on the cornet, bugle and saxophone. Crawford and Manning, the knockabout comedians, Van and Leslie, and Morton and Eckhoff are all worthy of mention. The whole closed with a melange, entitled "Seaside Frolic," introducing the entire co. in novelties.

The employees of the Star Theatre gave Messrs. Drew and Campbell two handsome office chairs as a Christmas gift.

Ward and Vokes, of vaudeville fame, were seen at the Lyceum Theatre all last week in their last season's success, A Run on the Bank. The piece contains many specialties which are well worth seeing. Lottie Moore does some good dancing. Arthur Deagan gives some fine imitations of the late J. K. Emmet. Gilbertie Lee, rock in her act as the Queen of the Arena, was very effective. Johnny Page and Lottie Moore gave a song and dance turn, which was duly appreciated. A Billman with songs, Tony Williams in his parodies, and Eckert and Berg in their sketches, are all good.

The Cleveland Theatre had for its attraction last week Frank Bush in Girl Wanted, a vehicle which gives him lots of chances to introduce his impersonations. He has a number of clever people with him who assist him in providing a good variety entertainment.

**WASHINGTON, D. C.**—Sam Devere's Own co. held the boards of Kerman's Lyceum Theatre 22-28. The business was more than satisfactory. Sam Devere was in excellent humor and his songs and sayings scored a pronounced hit. Omens's harem dance and famous dance du ventre were strong features. Lillie Western, James Fynn and Maud Walker, Richards, double-voiced vocalist, James and Fanny Donovan, Ward and Curran, Price and Steele, and Conwell and Swan made up an unusually attractive bill.

**CINCINNATI, O.**—Christmas week: People's had its annual holiday engagement of Reilly and Woods' big show. The house was crowded throughout the week. Midge Ellis made her Cincinnati debut and scored an instantaneous hit. The other members of the co. are Pat Reilly, Evans and Vidocq, Jerome and Alexis, the Lane Sisters, Rice and Elmer, the Fremonts, Dixon, Bowers and Dixon, and the National Trio, the whole concluding with some living pictures. Freeman's under the direction of Manager Salisbury is doing well. The Edison City Quartette is the central feature on the bill. The Ty-Bells, Mamie Kline and George Crawford are favorites.

**PHILADELPHIA, PA.**—Gilmore's Auditorium: Flynn and Sheridan's Big Sensation is the attraction, being a double show, white vaudeville co. and a Creole novelty co., comprising ten acts by thirty-five people. Lyceum Theatre: Renta-Santley Burlesque troupe are as popular as ever and are playing to immense houses.

Keith's Bijou Theatre: A strong array of popular stars, headed by the Vaidis Sisters, A. O. Duncan, ventriloquist, Walter Stanton and Tina Corri, Jack and Rosa Burke, Nelson and Milledge, Delmore and Crouch, Lillie Laikelle and the Collins Brothers, Frank Hilton, De Witt Sisters, Josie Emery and Robert S. Nodine, Nelson and Gilroy, McEvoy and Griffin, McLeon and Hall, and the Brilliant Quartette to packed houses.

**PITTSBURGH, PA.**—Al Reeves' co. drew a packed house at the Academy of Music. The co. is composed of Agnes Charcot, Rackett Brothers, Smith and Campbell, the Great Pages, C. W. Williams, Delmore and Lee, The Hiatts, Manning and Binckley, and Al Reeves.

The Avenue Theatre presented an attractive bill. The entertaining performers are Charles A. Loder, the Cohans, Ford and Lewis, the Two Graces, Husted and Geyer, and Kanamora Japanese Troupe, with Tona Hanlon and Ada St. Caire.

The World's Museum-Theatre attracted large crowds, the Sandow Sports Burlesque co. being the attraction.

**JERSEY CITY, N. J.**—Unusual care was exercised by Manager Dinkins in making up the bill for 23-28. Those appearing were Mons. De Restell, a clay modeler; Thorne and Carleton, in a good sketch; Mlle. Vera, in a marvelous performance on the trapeze; the Three Balfours, in a contortion act; the Darling Sisters, who introduce a new act each day; Hi Tom Ward, in his silence and fun act; McAvoy and Griffin, in an act that is refreshing; Dan Dav's, a finished baritone soloist;

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Morrissey and Rich, who can hold the audience thirty minutes and then take an encore in a ginger sketch. The Ryders, sketch, Maude Nugent, song and dance. Eddie Clark, in good imitations, Edward H. and Kit. The Dragon, in up-to-date songs and dances. Business good.

George Craig, the orchestra leader of the Bon Ton and it is now being played by his orchestra. The march is dedicated to Proprietor Maguire and Manager Dinkins. The melody is very catchy, and is the best work done by Mr. Craig, who has composed a number of musical gems. Every lady patron receives a copy of the march.

The lobby of the Bon Ton Theatre presents a pretty sight during the holiday season. Plants and smilax cover almost the entire place. At the evening performance on Christmas the crowd was so great that the orchestra was placed on the stage.

**ALBANY, N. Y.**—Gaiety Theatre (Agnes Ruffy, manager). The Washington Sisters' Last Sensation co. Washburn, Bertha Stead, Jennings and the O'Brien's. French Polly co. 20.

**SAN FRANCISCO**—Orpheum. The programme has been presented for the past four weeks. Frank fair. Twelve new people as a monologue artist, is next Monday. Clifford and Huth were the features. Cochran, Mason and Healy and Victorians and Munnell.

**ROCHESTER, N. Y.**—Academy of Music (Louis C. Cook, manager). Sam T. Jack's Extravaganza and crowded houses. The co. is good. Van-Orten and Morris are comedians of merit. Nellie Hoffman captivated all by her good work. Catherine Ross Palmer acrobats and gymnasts were skilful and daring. Stetson's Y. C. 30 Jan. 4.

**WATERLOO, N. Y.**—Gaiety Theatre (Agnes Ruffy, manager). The Washington Sisters' Last Sensation co. Washburn, Bertha Stead, Jennings and the O'Brien's. French Polly co. 20.

**TOLEDO, O.**—Auditorium (Frank Burr, manager). Ella Martin, ventriloquist, George Sun, Mike O'Brien, Cochran, Mason and Healy and Victorians and Munnell.

**GRAND RAPIDS, MICH.**—Smith's Opera House (William R. Smith, manager). Mlle. De Melrose and her troupe, Carnes and Webster, musical exponents, and a great list of specialty artists, are occupying the boards this week at this popular theatre. Business excellent.

**QUITE MONT.**—Casino (R. Marks, manager). The roster for Christmas week is Laura Ashby, comicalist, Lillie Morry, song and dance, Frank Lavigne, Mignon Kane Miller, Al Kiser, and many others. The house is crowded every night.

**LOS ANGELES, CAL.**—Orpheum (Joseph Petrich, manager). An excellent bill does largely week ending Dec. 22. The re-engage of Williams and Walker artists 23. Grant and Maud Anderson Sisters, Phil Forelli Brothers, Duro and Bush, Moss, W. Roberts.

**NORTH ADAMS, MASS.**—Ida Siddons' French Gaiety Girls did a big business at the Bon 23. Will here in a knockabout act. Archie White's new song, "Lovely Eyes of Blue," is making a hit here.

**NIAGARA FALLS, N. Y.**—Music Hall (Fleming and Mahoney, managers). Cross and Holen, Mabel Simon, Rose Martin, Arthur La Ford, Ella Dunbar, Arabella Gold, week of 23 business big, excellent bill.

**HOBOKEN, N. J.**—Star Theatre (S. S. Weinthal, manager). Al Reeves played to excellent business Dec. 22. The co. comprises the Huane and served to the Great Judges, Al Reeves, Hume and Rohe. Nathan, De mode and Lee, Agnes Chatot and Pearl Storer. The Me and Jack Burlesque co. follows.

**NEW HAVEN, CONN.**—Wonderland Theatre (S. Z. Pol, manager). Edson and Errol, supported by a good list of talent, are doing a more business week 22. Next week Harris and Walters, and others.

**HAMILTON, CAN.**—Star Theatre (Hessey and Lavey, proprietors). The following artists 23. Frank Whitman, Jordan and Williams, Woschorpe and Floyd, O'Neill and Voe, and Le Cade Brothers. Good business.

**EASTON, PA.**—Palace Theatre and Musee (Miles and Graham, managers). The Kinehart Family, Signor D'Alma's dog and monkey circus, the Female Buffs, the Githies, the Great Sidona, Dikes and Wade, and Adalchini Minstrels.

**PROVIDENCE, R. I.**—Manager Fatchellor, of the Westminster Theatre, did a good business 23. With North Pole, opened the entertainment and served to introduce a new specialty and a dance led by Florence Edwards. The circus was bright and furnished by Dave Foster and Fannie Lewis, the Monroe Sisters, Charlie Banks, Fish and George, Joe Madden and Jim Curran, and Hodges and Lauchmire, who are singing and dancing elicited great applause. Three performances were given on Christmas Day to large houses. Russell Brothers Comedians 30 Jan. 4.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager). The City Sports co. opened week of 23 with a good house. Two burlesques were given. The entertainers were all clever, including Cressie Sheridan, Phil and Champion, Phil and Mack and Flynn, Elton Lancaster and Gertrude Collins, Sisters, Isham's, Kerkens, 30-Jan. 4. Four Fields 6.

The City Club was short two of its members on its arrival here.

Mrs. Sheridan, one of the City Club, was presented with a handsome memento set on Christmas Day. No one in the co. was forgotten.

**PITTSFIELD, MASS.**—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager). The co. week of 23 included Lizzie Johnson, Mack and O'Day, Maud Harrison, Brown Brothers, and the Andersons. Large audiences.

**PATERSON, N. J.**—Bon Theatre (Ben Leavitt, manager). City Sports Burlesque co. 23. Every member of the co. is clever. American Gaiety co. week of 23 played good numbers. Christmas afternoon and evening the house was crowded, and standing room was at a premium. Riders' Night 24th week 30.

**SPRINGFIELD, MASS.**—Parlor Theatre (H. R. Tucker, manager). Week 23 Adams' Merry-makers, Lang and Sharpe, A. Lubin, the McCoy Sisters, The Adams' duo, Hen and Dore Fielding, Marion and Pearl, and Minnie McEvoy. Big business.

**MATTERS OF FACT.**

Joe Dady has fully recovered from his recent illness and is ready to accept an engagement.

Re t. C. Thayer named William Hovey's Globe Trotter company at Philadelphia, Dec. 14, succeeding Louis De Lange.

Sidney H. Solomon is at liberty to accept engagements as treasurer, business manager or agent, and may be addressed care of this office.

"O. Jemima, Have You Heard the News?" by W. M. Grant, has just been published by H. N. Cockrell and Co., Spokane, Wash. Copies will be sent to professionals on receipt of programme and postage.

Lawrence Earl Atkinson, who for several seasons has been associated with Star and Nicholas attractions, has withdrawn from the end of A. A. Casket Jack, and is now at liberty.

Josephine Knapp, prima donna soprano, and John McGhie, musical attraction, left of the Dugby Bell company, are in town and invite offers.

Laura Booth has secured quite a hit in the comedy lead in "Woe of Wealth."

The Central Opera House at Canton, Ct. will be known in the future as the Manager Opera House and Rette.

The Pearl Publishing Company of Aurora, Ill., has just issued a book for comedians. Its contents comprise monologues, songs, topical songs, etc.

L. E. Winsor is at liberty as agent and may be addressed care of Cabb's Hotel, Washington, D. C.

The Hastings Opera House, Hastings, Pa., under James McNeil's management has become quite a good

one night stand and open time is to be had for the balance of the season.

Lylene Radcliffe has just returned from Europe and is now at her home in Philadelphia. She is disengaged and can be signed for leads.

The Hotel Royal of Buffalo, N. Y., is a strictly first-class theatrical hotel, where home comforts are assured corded to professionals. Special terms are also accorded to professionals.

Owing to the closing of The Capitol last Saturday in Albany, Wright Huntington and Florida Kingsley are Standard Theatre they have both won much praise for their work in their respective roles.

Harry La Marr, who will star next season, has added to his repertoire, which included A New England Home, Widow Reddott, Mrs. Josiah Allen, Is Marriage a Failure and Married Life.

The Lee Avenue Academy of Music of Brooklyn, which was recently rebuilt, is offered for sale or to let by E. E. Price, 90 Centre Street, New York.

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Frances Gale is at liberty to consider offers for ingenue and juvenile roles. She has recently closed a successful engagement with Captain Paul. Her city address is 34 West Fourteenth Street.

Amelia Rughman, leading lady of the Grand Avenue Theatre, Philadelphia, last season, and recently a member of the Capitol company, in which she scored an artistic hit, is now open to good offers.

Seavey is engaged on the scenery for the second production of The Prisoner of Zenda.

Manager G. J. Lothrop has some immediate open time at the Portland Theatre, Portland, Me., while Smith, 154 Fourth Avenue, is his New York representative.

**THE AMATEURS.**

The Gilbert Dramatic Academy presented Richard III. at the Brooklyn Academy of Music on December 11. The following cast: Louis XII, S. J. De Deyn, De Beringhen, H. Gannon, Baradas, Adam Dove, Richard III, John J. Crowley, Joseph, Charles T. Catlin, Huguet, H. O'Donnell, Francois, J. A. Hep-Master, George Austin, Master James Crowley, Julie de Mortemar, Marion Wallach, Marion de Lorme, Nellie Kuchelen, and Adam Dove. J. Ed Quinn and Charles T. Catlin made hits. The production was highly creditable to the society.

The Monarch produced David Garrick at the Brooklyn Academy of Music on Dec. 18. Charles Wyndham's version was used. The performance was probably the best effort of this very fine organization, and nothing but praise can be spoken for the manner in which the play was given. Alfred Young played the title role in a fashionable audience from the start, and the other members of the cast acquitted themselves splendidly. The Simon Ingot, Ernest G. Jacobsen, Spire Chivy, Alfred P. Dunkley, Mr. Jones, Augustus Garlick, Thomas, Helene Wintner, Mrs. Smith, Bertha M. Parce, Araminta Brown, Grace Green.

**OBITUARY.**

William H. Wallis died at his home in Philadelphia last Saturday of Bright's disease. He was born in London, England, on Dec. 29, 1825, and came to America when but twelve years of age. He went to Philadelphia and learned the trade of compositor. In 1847 he began in the printing business, and in 1851 he became a manager of the Walnut Street Theatre in Philadelphia. His first engagement at the Walnut Street Theatre was on July 30, 1850. In 1852 he appeared at Worcester, Mass., where he married Louisa Samson. Mr. Wallis joined the Arch Street Theatre company while the playhouse was under the management of Charles Keene's company. He was subsequently a member of Laura Keane's company at the Chestnut Street Theatre. He acted in several seasons with character parts. He was for several years the Black Crook. His last engagement was with the May. He was associated with John Wilkes Booth in his assassination of President Lincoln. Booth's hatred of the President was well known to Mr. Wallis, and had been the occasion of a serious quarrel between them. The two were standing on the northwest corner of Sixth and Arch streets in Philadelphia, one day, when Lincoln's name came up. "Lincoln!" exclaimed Booth in disgust, and he applied an opprobrious epithet to his face, and an encounter occurred between the two which was never fully patched over.

**NOTES FROM ABROAD.**

Sardon's play, A Woman's Silence, which was such a failure at the Lyric, this city, has just been produced at the Gymnase Theatre, Paris, under the title Marcelline. Jacques St. Ger, the Paris correspondent, thus fully endorses the opinion of the New York critics. The Prisoner of Zenda will be produced at the St. James Theatre, London, on Jan. 7.

Augustus Harris new pantomime, Cinderella, at the London Drury Lane, is reported to be very successful. Lalo and Cognert's new opera, La Jaque, has been produced with great success at the Paris Opera Co.

Arthur Shirley and E. Landeck's military drama, Tommy Atkins, was produced at the Duke of York Theatre, London, last Monday and was coldly received. A new comedy by C. Brookfield and F. C. Phillips, entitled A Woman's Reason, was produced at the Shaftesbury Theatre, London, last Friday night, and was an immense success.

**Married.**

MARSHALL, LORRAINE. Thomas Marshall and Aggie Lorraine, at Murphysboro, Ill., on Oct. 31.

**Died.**

LONG. John D. Long, at Chicago.

WALLIS. William H. Wallis, on Dec. 28, at Philadelphia, Pa., aged 70.

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